NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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Why We Have No Dramatic Guild.

In the course of a talk with a *Star* representative, Mr. A. M. Palmer is credited with the statement that three-fourths of the plays he has produced during the past fifteen years were written by men who were neither managers nor actors. On the subject of native authorship he remarked that there is no guild of American dramatists, adding: "We are far behind the Europeans in the matter of dramatic writing. In everything else we beat the world."

It is not singular that few professionals turn their attention to playwriting, or meet with failure in nine cases out of ten when they do. The actor is an interpreter of other men's creations; he is not, in the literary sense, an originator. His work necessarily involves a thorough knowledge of stage technique, but it is not calculated to develop the creative faculty. His relation to the dramatist is like that of the bronze-founder to the sculptor, or the musician to the composer. He embodies the ideas and expresses the thoughts with which he is supplied. It very often happens that the actor-dramatist has a better knowledge of effective methods of construction than the playwright pure and simple, and so a union of their forces frequently produces excellent results. But, after all, it is the dramatist proper whose genius designs the piece. He is similar to the master shipbuilder who devises the lines while his assistants perform the mere mechanical work of laying the keel, shaping the ribs and covering the sides of the good ship.

So far as native authors are concerned, there is much truth in Manager Palmer's remarks as published in the *Star*. We have no organized, well-equipped guild of writers for the stage. There are desultory producers, like Bronson Howard, Bartley Campbell and Dion Boucicault; but to claim that we have a body of men capable of supplying the demands of our public as the French authors meet all the requirements of their countrymen, would be utter folly. Owing to a variety of causes we are slavishly dependent upon the foreign market for our plays. The dramatists of England, France and Germany are our mainstay. Managers recognize this fact, and they have given up the idea of encouraging a natural dramatic literature, or even catering with American material to the needs of the moment. They prefer to duplicate imported successes rather than assume risks which experience has taught are generally extremely hazardous.

Art always takes on the characteristics of a people. It advances with the æsthetic advancement of a nation, and suffers when the minds of men are attuned to subjects and pursuits opposed to the conditions of art progress. Our people are bent on money-getting. We are a new country; we feel the quickening blood of liberty in our veins, and we know that there is open to every mother's son of us the highest political honors, the greatest commercial achievements and the possibility of amassing a great fortune. This knowledge pervades us with greedy ambition, and in the rush and bustle of our daily life we neglect to foster those artistic and refining adjuncts which older and more luxurious nations proudly nourish. We have not the time to view the drama as one of the fine arts. To us it is a delightful amusement, having no mission beyond the wiling of an hour, the raising of a laugh or the shedding of a sympathetic tear. The viewing of the theatre as the abode of a noble and inspiring art, which should be a means of culture, something more than a perfunctory pleasure, we leave to a few cranks and enthusiasts who have more time for speculation than money-grubbing, and who prefer to indulge in theories that lead to no return in dollars and cents than compete in the universal race for wealth and political and social preferment. The demands of our civilization bring to the fore scientists and inventors with discoveries and appliances marvellously useful and conducive to the comfort and dispatch of the age. But the torch of the drama burns feebly amid the uncongenial surroundings of an era of mechanical progress. Moreover, our Government does not recognizethe dramatic authors as worthy of protection, much less encouragement. With no international copyright law in operation, they neither respect themselves nor possess the respect of others.

In time we will have a drama worthy of the greatness of our people and our nation. It will come when the lust for gain has abated and a wholesome and commensurate appreciation of intellectual things appears. Then the money-changer will be thrown out of the temple, and veneration for and devotion to art, unwarped and uncorrupted, will become a part of our daily existence. We will develop men, never fear, able to illumine the theatre with the inextinguishable light of genius and exalt it to its right position. Meantime the stage is not the only branch of art that is languishing—all branches of American literature are in a correspondingly unproductive state.

Cheap-Jack Management.

A departure has, of late, been made in dramatic affairs which must not be lightly censured, because it has given, and still gives, employment to many very deserving artists who would without it be idle. We allude to the cheap theatres, or museums, as they are mostly called, at which plays of all sorts are enacted twice a day at prices varying between ten and twenty-five cents. The labor involved is, of course, terrible, and the remuneration very inadequate; but still there is a living for many who cannot get better things, and, as the old proverb has it, "Half a loaf is better than no bread." Still, the half loaf should be given intact. It is not fair to abstract all the crumb and give only the crust to the laborer who is worthy of his hire, and we purpose to enter our protest against this bread-stealing and to disclose the secret ways by which the crumb is extracted.

Say that an actor is promised a certain sum per week by one of the managers of these cheap-Jack establishments. He engages a company to play a certain class of piece—the best he can get, but, of course, not as good as is to be seen in first-class theatres. He is to receive, say, six hundred dollars a week. Not a word is said till the time for payment comes; then the cheap-Jack manager informs him that his company is not up to the mark, and adds, severely, that he will cut off a hundred and fifty dollars as a fine. The week has been filled, the work has been done, the company is due at some other town on the Monday following; there is no time to fight it out, and, if there were, the injured one, being impecunious—else he would not be there—has not the means to give the necessary bonds for the costs of court, and is compelled to put up with the extortion for fear of losing the little that he has got. He shares his poor pay with his company, if he be an honest man, or, if he be not, he levants, leaving the poor actors to get out of town the best way they can.

If a single actor be engaged, the same plan of action is adopted, with modification to suit the occasion. No hint is given till the work is over and the actor comes for his modest salary. Then he is handed two-thirds of the sum due to him, and is informed that he or she is fined the balance for having laughed or worn an inappropriate costume, or gagged, or Heaven only knows what flimsy excuse, and the actor is fain to take the pitiful sum offered, or to "hang up" his board, lose his trunks, and walk back home. We know of an instance in point. A lady was engaged to play an important part in a tearing melodrama at one of these cheap theatres in a neighboring city. She did so for twelve performances, to the entire satisfaction of the public, the press and, presumably, the management. But, unfortunately, on the last night but one, the leading man, being either fresh or fasting, acted his part in so comical a style that the lady, who was in the background during the scene, was moved to gentle laughter, which she, however, concealed by turning her back. For this venial offence she was fined ten dollars, out of a pittance of twenty-five, and when she ventured to insinuate that in a first rate theatre the penalty for such a slip would not have exceeded fifty cents, she was told that if she didn't like it she might lump it. Now, her board was due; she was in a strange city where she had no friends; she could not afford to employ a lawyer, nor to stay in town; therefore was fain to "lump it," and so had her hard week's work for her mere board. Only one who has known what it is to act a heavy, exhausting part twice a day for an entire week, will sympathize with the wronged one, and will admit that a fine of ten dollars out of twenty-five would be punishment enough for total neglect or even for the supreme crime of being incapable.

We must also object to the system of cheap theatres on the ground that it is impossible to present plays worthily at an entrance fee of ten cents, and that a double performance every day puts it out of the power of an actor to give the requisite study to the development of his part or spirit to the acting of it. The most that he can do is to drag wearily through the performance in a perfunctory manner, with no care for anything save the pecuniary recompense. Hard it must be, then, to have that solitary consolation shorn of its fair proportions, and to find, after all his misery, that he has barely earned wherewithal to appease the pangs of hunger, and that there is nothing left to quench his thirst, withal, except the limpid element which is not conducive to dramatic inspiration. Eight hours of continued mental and physical exertion surely deserves to be paid for in full, not in part. And, if the week be unsatisfactory, the actor ought to have due notice of his failure, not be deceitfully led to think that his acting was accepted and that the price would be paid, till at the last moment he finds that he is to be docked of his honest earnings without recourse.

Another objection to low-priced theatres is, that in such places and at such prices it is impossible to present good plays in a good manner. The business will not pay for elaborate or even tolerably correct scenery and accessories, nor will the double-performance system allow of sufficient rehearsal for any play above the level of a rough-and-tumble variety sketch. The music, if any there be, must, of necessity, be murdered, and a coarse, clumsy school of acting, hurried, perfunctory and imperfect production, depraving to the taste and injurious to the true interests of plays and players, is, and must be the, result of cheap-Jack management.

Geniality of Actors.

There is an old-time saying that low comedians are, for the most part, an uncongenial, grumpy set of fellows, who keep all their fun for the public and waste none of it on their private friends. We believe that this lugubrious character originated in those times of toil and trouble when the drama was a proscribed art and its professors were confounded with beggars, thieves and gypsies, under the legal title of "rogues and vagabonds." Then, indeed, we can well imagine the clown of a strolling lot, half starved and whilom cudgelled, having but little surplus humor to throw away. But now, when the ragged motley has given place to good broadcloth, the hedge-side to good hotel or comfortable lodgings, the pint of muddy beer to a bottle of Pommery, the comedian of the present is a very different sort of being and has plenty of fun to throw away. In fact, we have known many who were a good deal funnier in private life than upon the stage. The tragedian is generally supposed to be a gloomy misanthrope, constantly brooding over new readings and impervious to the charms of wit or fancy. He is the melancholy Dane, the sphinxlike Hamlet, the moody Othello, or the crafty Claudius in life as well as in the theatre. Not a bit of it. The tragedian of our time is generally a very jolly fellow, who doffs his tragedy with his tunic, and wipes off his melancholy as well as his grease-paint after the fall of the curtain. To be sure, there are some tragedians who never put off their buskins, but walk and talk stalk through private life; but it will be found that these fellows are but the pretenders to tragic power. The real actor has quite enough of his trade in his workshop, and is only too glad to take his ease in slippers and gown after the toil and heat of the night.

Mrs. Siddons is reported to have startled a shopman by the tragic tone in which she inquired, "Will it wash?" But to-day, "Time an actress was a thing apart, and of the world, not in it." Now, if she be ordinarily proper in her behavior, she is esteemed a member of society like any other woman. An actress is now, in private, a mere lady.

In all ranks of the dramatic profession, a careless good humor, tempered by occasional but not really malicious jealousy, is the usual temperament. Under the most unpropitious circumstances the actor will laugh and tell funny stories. When his pocket is most empty his mouth is most full—of words. Once upon a time, in this good City of Gotham, there was a manager, a genial man who would pleasantly take a man's labor for nothing, and smilingly look around on a company to which he was months in arrears. A crisis came. The long-suffering actors held a meeting on the stage and unanimously struck work. The genial manager was profoundly astonished—he had never heard of such a thing—really it was quite shocking. His very dear friends—how could they use him so? At last he burst into tears and fled to his private room disconsolate. Now, there was one young and foolish lad, a countryman of the genial one, to whom four months' salary was due. His Irish heart softened at his friend's emotion, and he heroically seized a slip of paper and wrote a receipt in full thereon, which he presented to the weeping manager. The infection spread; one after another the actors fell into line, and the indignation meeting closed with a general symposium, mutual handshaking and promised forbearance, by which the genial one was made happy for the time being.

Is there a subscription for a distressed brother professional, who so ready and willing as an actor? What profession gives time, labor and money so liberally to charitable objects as the dramatic? Whose voice is loudest in glee at a social gathering, and whose laugh so ready at another's wit, as the actor's? Tragic or comic, it is all the same, and the only morbidly melancholy man or woman to be found in the ranks of the stage is the operatic vocalist, who, like the nightingale, pours herself out in song and has no feeling left for aught but music.

ANNIE ROBE.

At the Theatres.

At the People's Theatre, on Monday night, Will Cowper's very sensational melodrama, Blackmail, was introduced to the New York public. The play is brimfull of deviltry and thrilling situations. Before the play opens, one Vandel has proposed for the hand of Emilie Deraux and been rejected. He vows to degrade the girl, who has accepted the hand of Alfred Dorni, son of a haughty Marquis. Vandel has had Leon Deraux, brother of Emilie, falsely charged with crime, and when the play opens, at a garden fête, he is a convict in the galleys of Toulon. Vandel appears at the scene of the fête, and demands of Mme. Deraux the hand of Emilie on pain of disclosing the disgrace of the family to the guests. Held back by Emilie's affianced, Vandel makes the disclosure, and Mme. Deraux dies from the shock. The second act shows the Fortress of Toulon. Vandel, disguised as the a priest, connives at Deraux's escape, but exacts a promise that the convict shall aid him in his villainy on pain of being returned to the galleys. The escape is effected. Deraux making a thrilling leap headlong from one of the towers of the prison.

Released from prison and breathing free air once more, Leon, at the behest of Vandel, is prepared for any deviltry. Emilie has married Alfred Dorni, but the latter has been disowned by the proud Marquis, who feels that he has been disgraced. The Marquis connives at the abducting of his son, and tries to bribe the wife to give him up. In all of this Vandel is a willing aid. Deraux seeks his sister in her humble home, and announces his intention of separating mother and child. An effective scene between the child and its cruel uncle brings the latter to a melting mood, and he throws off the shackles Vandel has placed upon him. He gives the child into the hands of Scipio, a faithful retainer, and awaits the coming of Vandel. When the arch-villain enters, he slowly awakes to the fact that a change has come over Deraux. At first he mocks at him; at last realizes that he is in the presence of a man who seeks his life. There is a desperate struggle, and Vandel is killed. In the last act the story is rapidly told. Husband and wife are reunited; the stain upon the Deraux family removed; the haughty Marquis is mollified; the principals of the drama form in semi-circle; each has more or less to say; all raise their eyes ceilingward, and then—the curtain.

Blackmail possesses no literary merit; it is made up of thrilling climaxes. In this latter respect there is nothing tame. In the hands of Casauran or Campbell the dialogue could be improved beyond measure. It is full of trite speeches, delivered in the stagiest of phrase. A good deal of old material is worked over in the play. However, the East-siders are not exacting, and Blackmail achieved a success. The packed house was very demonstrative, and as an old manager remarked: "This play is going to be a money-maker!" No doubt of this, when the goaheadativeness of Messrs. Chapman and Sellers is considered. But they will do well to cut out such parts of the dialogue as throw a fogginess over the plot—that is, if they have the power so to do.

Of the cast: Whatever Will Cowper may be now doing with the part of Leon Deraux, he gave a very uneven performance on Monday night. Added to the work of a leading role, he had to shoulder the responsibilities of authorship. He was evidently passing through an ordeal of nervousness. However, a generous share of applause fell to his lot, and he was often recalled. His leap for liberty was vociferously applauded. James Wilson (substituted for Charles Vandenhoff), in the part of Vandel, gave great promise in the first two acts; but afterward fell away to nothing. He is an actor of fine presence—suggesting a Charles Thorne; but at times amateurishness asserts itself, much to his detriment. Lawrence Hawley (Alfred Dorni) was suffering from an accident, and his rather uneven performance may be passed over without comment. Doctor Floria, a mutual friend, was well played by Evelyn Evens—what a name!—especially in the latter scenes. James F. Dean presented a dignified Marquis Dorni, and acted the part with grace and discretion. T. J. Herndon played the low comedy part of Scipio, a drunken soldier, and afterward the servitor of the Dornis. The lines and business did not give him much opportunity, but he made the most of them, and did not overact. The audience was highly amused with the performance. Eleanor Moretti was suffering with a cold and attendant cough, and her Emilie should not be severely criticised. She was also very nervous, and at one time seemed to be on the verge of hysteria. She should not be judged by her performance on Monday evening. The part of Hetty Floria was not worthy of Addie Plunkett's abilities. It was an easy matter for her to play it gracefully and sweetly. Virginia Buchanan was a stately Mme. Deraux. 'Twas a pity so good an actress should be sacrificed so early in the play. Little Marie, the child, was cleverly played by Belle Ross.

The drama was very finely staged, especially the second and third acts. Next week, John A. Stevens, the irrepressible, will bound into the Metropolis with his lurid, sensational melodrama, A Great Wrong Righted.

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The revival of The Guv'nor at Wallack's is meeting with favor. Since last Wednesday, when it was put on, the houses have been large and the comedy has been greeted with shouts of laughter. Mr. Elton has again made a hit as old Macclesfield, the Putney boat-builder, and "Yer 'and, Guv'nor, yer 'and," is a salutation as mirthfully popular as of old. Miss Robe is charming in the ingenue part formerly acted by Miss Detchon. George Clarke is misplaced as the stuttering Fred. His stammer is tiresome and unnatural and he altogether lacks the external good-nature necessary to the character. David Belasco's play, Sybilla, is to follow The Guv'nor, probably a week from Monday next.

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A large and hilarious audience gathered to see The Private Secretary at the Grand Opera House Monday evening. The farce was acted somewhat more boisterously than at the Madison Square, but this made it the more enjoyable on the stage of a theatre patronized by the masses. Mr. Gillette was very funny as the Rev. Robert Spalding. M. A. Kennedy played Cattermole capitally. The piece was nicely put on. Next week, The Wages of Sin.

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The Hoop of Gold, at the Third Avenue Theatre, had a good house on Monday. The drama is strong and replete with thrilling episodes which did not fail to rouse the audience to an enthusiastic point. Beatrice Lieb, as Ruth Bullion, and Arthur Moulton, as Scotty, were the best features of the performance, although most of the fourteen parts were effectively distributed.

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Tony Pastor has another fine specialty bill at his always popular and prosperous bandbox of a theatre on Fourteenth street. The artists presented are all clever, and their acts, if not in all cases exactly novel, are decidedly amusing. Mr. Pastor has recently added some new selections to his album of songs.

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Saints and Sinners still draws well at the Madison Square Theatre. The play is commended in the highest manner by people who appreciate a strong, pure, natural and healthy story, and for the representation by Mr. Palmer's company nothing but praise is heard.

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The Mikado will be moved to the Standard on Monday and Mr. Booth will begin his engagement at the Fifth Avenue Theatre, appearing as Hamlet, which will remain the bill until Saturday night, when Othello is to be played. The sale of seats for the Booth season begins to-day.

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The Grip maintains an unrelaxing hold on the patrons of the Park Theatre, whose name is legion. Mr. Harrigan's humorous acting as Reilly in this play is greeted with unceasing approval.

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Miss Mather has been playing Leah to very large audiences at the Union Square. In deference to a general desire to see her in a comedy role, Manager Hill has concluded to devote next week—the last of her engagement—to The Honeymoon, his star appearing as Juliana.

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One of Our Girls is having its share of public favor at the Lyceum. The piece is in its third month.

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Good-sized audiences continue to be the rule at the Bijou Opera House, and Adonis Dixey is the possessor of an enduring as well as unprecedented burlesque.

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Kellar, at the Comedy Theatre, maintains his dominion over the realm of magic and mystery. On Tuesday there will be souvenirs of the 150th entertainment.

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Evangeline's many bright attractions draw many devotees to the Fourteenth Street Theatre. No change of programme has yet been contemplated.

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Last night Mme. Modjeska was set down to appear in Odette, at the Star Theatre, a play in which she has not been seen for several years. Her engagement ends on Saturday. Next week Lawrence Barrett will present Hernani with some elaborate accessories.

The Musical Mirror.

We confess that a feeling of nervous anxiety possessed us when we saw that the American Opera company had adventured on the production of Wagner's great lyrical drama, Lohengrin. Having the welfare of our National Opera warmly at heart, we trembled, so to speak, at the risk about to be run, and inwardly prophesied failure. We had seen this great work in Italian, with Albani as Elsa, and Campanini as Lohengrin, at the Academy of Music, New York. We had seen Titiens as Ortrud at Drury Lane under Costa's direction, and at Covent Garden under Gye's management. We had heard Albani and Campanini again. We had noted the dreary processions marching two and two round the stage and heard the multiform deficiencies of the chorus, even at those great theatres, and we wondered how a company so lately born as that of our National Opera could possibly succeed in such a vast undertaking.

But we were soon reassured. Never have we seen a more perfect presentation of any opera on any stage than is the performance of Lohengrin at the Academy by the American Opera company. To begin with the band, which we of course expected to be good, and which realized our expectations, and even surpassed them—this accomplished body of musicians play with a perfect purity of tone, an even balance of sound, and a delicate sympathy with the singers rarely to be heard in a Wagner opera, in which, mostly, the band overwhelms the stage with a flood of sound, and dwarfs the vocalists by its gigantic power. Here, on the contrary, all was in just proportion. The rich harmonies of the orchestra did but blend with and sustain the action and vocalism of the stage, and the ear reposed in supreme content as the swell of sound filled it with delight. The conductor, too, whom we have been in the habit of looking on as a somewhat unsympathetic though masterly musician, completely upset our previous opinion, and proved himself as competent in lyric drama as he confessedly is in symphony. Whether in the solid diapason of the strings, the breezy whispering of the reeds, or the volume of the brass, the band of our National Opera is equally satisfactory in the highest sense of the word—that is, it leaves nothing to be desired, nothing to find fault with, nothing to sneer at.

The chorus worthily sustains the triumph it made in Orpheus. Its volume of tone seems unlimited, its training perfect, and its numbers beyond counting. The vast stage is literally filled with singers, and the singers have voices—a quality which, though admirable, is not always constant in the construction of choirs. The wonderful freshness of tone is also remarkable, owing to the preponderance of young singers, and, above all, the earnestness—the attention to the scene—and the absence of that listless, perfunctory performance, caused by long use and extinguished hope, that marks the ancient veteran chorist, whose aspirations after lyric fame, once eager, have sunk down to a mere endurance, in the hope of beer and tobacco when the curtain falls. The choristers of the American Opera are like the French conscripts under the great Napoleon—each one feels that he has his Marshal's baton in his knapsack, and fights accordingly.

The stage management was a revelation of what can be done by judicious and artistic grouping. The dreary processions and circumambient peregrinations that in former productions of this opera went nigh to sink the audience into a congenial lethargy, resolved themselves into beautiful pictures and life-like groups, giving an appearance of reality to the scene. This was especially noticeable in the scene of the Swan and the subsequent duel.

The dresses, armors, etc., were all that is of most magnificent, and made one think what a happy world it must have been when a whole nation could be so well dressed.

The solo singers are thoroughly competent to what they undertake. True, we have heard larger voices than the sweet soprano of Elsa, but never one more sympathetic or more alluring; we have heard more robust tenors than the present Lohengrin, but never a clearer enunciation or a more pure method. The bass of the King is powerful, resonant and mellow, and his singing faultless. The baritone of Telramond is ringing and of quite sufficient volume; the basso cantante of the Herald is distinct and full, and his words very plain and easy to be understood, and the mezzo-soprano of Ortrud is exceptional in its grandeur of tone, its noble declamation and dramatic fire. The acting of Mme. Hastreiter is of a kind to stamp her as the legitimate inheritor of the tragic mantle left unclaimed since the death of Grisi and Titiens. She is the most graceful woman we have seen of late, and would be superb in the long-lost Norma.

The performance was throughout absolutely satisfying, and, as a manager well known to all as a man devoted to true art and most successful in his devotion, remarked to us on Monday night, "At last we have Lohengrin brought home to us."

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We went to see The Mikado in order to satisfy ourselves whether long playing of the same parts had any deadening influence on the spirit of the performers, and were agreeably surprised to find that the acting was as bright and characteristic, the singing as tuneful, and the costumes as rich as when first The Mikado burst upon the public. Like the Pope Clement, this Japanese potentate is going to remove his palace from Fifth Avenue to Thirty-third street, where the sacred "Standard" will be erected and a new reign commence.

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Amorita will soon "die away in music" at the Casino, and The Gypsy Baron reign in its stead. Report speaks goldenly of the music of this opera.

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Koster and Bial's funny burlesque on The Mikado, and the other lively and pleasant doings to be seen and heard in Twenty-third street, are drawing crowds every night. The artists are all good and "all is right as right can be."

Brooklyn Amusements.

Irish poetry, sentiment and heroism had everything their own way at the Grand Opera House last Monday night. Heroism of the Land League and Parnell kind had less to do with the drama presented than the poetry and sentiment that usually stir the feelings of the average Irish citizen. Ivy Leaf was the drama. Its story is not new; neither is the motive. It is love all through. There is the usual Colleen that is carried off and supposed to be dead; and the goody-goody lover is accused of murdering her, and is sentenced to be executed. Then the alternative for the heroine of signing papers that make her poor and the wife of the villain, or death in case of refusal. All this is not new. But the way it is presented is to a certain extent original. There are no redcoats, no process-servers, although the customary villain and his henchman move through the play like arch mischief-makers. It all ends happily and the heroine, *a la* Colleen Bawn turns up all right in the end; virtue is rewarded and rascality is handled roughly and satisfactorily. But the presentation as a whole is a pleasing one. It leaves the impression that it is a better Irish play than most modern dramas of the kind. It contains one new sensation: an eagle which carries off a child, and is finally beaten off by the hero on a "crag" near the flies. A revolving "ivy tower" is another very attractive scene; and a leap into space by the hero is the third of the strong sensations that set the house in a perfect roar of enthusiasm. The audience was very large.

J. P. Sullivan, as the Shaughraun-like hero, made a very favorable impression. W. H. Power, the manager, had to play the principal villain on account of the sudden illness of W. J. O'Donaghue, and he acquitted himself with his old-time ability. Della Power, as Maureen Deelish, was capital, and so was Dan McCarthy as Darby Flynn. Both McCarthy and Kitty Coleman did some neat jig-dancing in the second act, and B. Delancey in the same scene delighted the audience with bagpipe solos.

Nat Goodwin began a return engagement last Monday evening in The Skating Rink at the Park Theatre. The house was full and the performance pleased the audience immensely. Goodwin is a favorite in Brooklyn.

Kate Claxton made her first appearance at the Brooklyn Theatre since the great fire. The house was not large. The Sea of Ice was the play. The star was received with enthusiasm, and acted with extra care, as if desirous of signalizing her return to the theatre by an exceptional performance. Her company included Charles A. Stevenson as Barabas, the sailor, and Henry Lee as Carlos. Alice Grey and Helen Weathersby were also in the cast. As good a presentation of the play, taking it all in all, has not been seen before in Brooklyn. The play was nicely staged.

The popular affection for Couldock seems keener now than it ever was. The applause for him intensifies as the frost of time deepens the silver of his locks. Willow Copse was the medium through which he made his first bow in some time time before a Brooklyn audience last Monday night. The old play is not as interesting as it used to be, and even the star seems to have grown rusty; but the audience was very large, and the enthusiasm, especially at the close of the fourth act, almost unbounded. Eugenia Blair, Sydney Cowell, A. S. Lipman, Sam Hemple and James Taylor deserve favorable mention.

The question of percentages for combinations has been a heart-sore to managers in the City of Churches for several seasons. The liberality in this regard of Manager McConnell, of the Brooklyn Theatre, was always a source of discontent with his brother managers. Since the advent of Harry Miner as Mr. McConnell's succcessor, a distinct attempt to reduce the percentages has been made. In a letter to Colonel Sinn, of the Park Theatre, from Mr. Miner, the latter accused the former of offering exorbitant royalties to attractions—as high as eighty per cent of the gross receipts, he stated. The Colonel replied by offering to bet fifty dollars to five that he had never paid so much. The latest phase of this friendly controversy is that the manager of the Park Theatre alleges that the manager of the Brooklyn Theatre secured J. K. Emmet for next season by going him five per cent. better on the royalty.

Robert C. Hilliard's debut as a professional actor at his own theatre, the Criterion, was a very pleasant one for him in several ways. Last Monday week he was presented with a handsome gold watch, and on Friday of the same week both he and Wesley Sisson, his associate manager, were presented with gold-headed canes. The speeches of the presenter and the accepter were of the regulation kind, with one exception; that was when Mr. Hilliard, on Monday night, made a witty *jeu de mot*, and then the Mohican Club of this city, who were present in a body, showered him with roasted chestnuts. Mr. Hilliard will soon appear again at his own theatre. He has several new plays under consideration, the principal part in one or two of which would suit him; but the plays do not quite come up to his requirements. It is very likely he will play his second engagement in one of the old comedies. He still remains in the private business which he has followed for ten years—Wall street broker.

NOTES.

Manager Harry Miner is making war on deadheads at his Brooklyn theatre.

D. E. Bandmann is playing at the Standard Museum in a round of the legitimate—two performances daily.

The United Labor Exchange of Brooklyn has secured Harry Miner's theatre in that city for a concert next Sunday afternoon.

J. W. Hamilton, business manager of the Brooklyn Theatre, has been the recipient of a hearty welcome from the press and the managers.

Colonel Sinn denies that he knew anything of the trick played by his advertising agent on the Lost advertisements. He says the words "Found—Over the Garden Wall" were posted under the solitary word "Lost" without his knowledge.

The vaudeville company at Hyde and Behman's house is composed of Billy Barry, George H. Wood, Charles Jerome, Wiley Hamilton, Dave Oaks, George Murphy, Jessie Boyd and Ella Jerome.

At Hyde and Behman's Theatre, Mulcahey's Nomination, said to be entirely new, was the closing comedy of the programme last Monday evening. Billy Barry was the chief member of the cast. A variety bill preceded the vaudeville. The attendance was good.

William Ordway Partridge is the latest Shakespearean reader in Brooklyn. Mr. Ordway is also an artist, and is highly educated. His latest effort as a reader comprised selections from Julius Cæsar. The readings took place recently in the parlors of Mrs. E. G. Webster, 394 Clinton avenue.

There is a great deal of curiosity felt just now among Brooklynites to see Margaret Mather as Juliet and as Leah in their city. The very general approval of her acting by New Yorkers, critics and public alike, has made its impression on them. They look forward to her playing at one of their theatres with keen interest. For obvious reasons, they consider her coming appearance in this city as the closing of her metropolitan engagement.

There have been several changes made in the stage hands of Harry Miner's Theatre. On the 18th Thomas Walker, stage carpenter, gave notice that he would quit on the 30th. Last Saturday night J. Walker, assistant stage manager; Thomas Maguire, engineer, and D. B. Hughes, scenic artist, were requested to hand in their resignations. Those who have replaced these men are Nathan S. Harris, Sr., stage carpenter; James Wright, who used to be the theatre's back-door-keeper, engineer, and Frank King, formerly of the Mount Morris Theatre, scenic artist.

Professsional Doings.

—The costumes for Blackmail were all designed by F. Roemer.

—Louis Aldrich opened to a large house in Newark on Monday night.

—C. A. Harned has withdrawn his financial backing from Doré Davidson.

—Canada persistently sits down on Louis Riel; or, the Northwest Rebellion.

—Colonel Milliken has just completed a new farcical comedy entitled Our Janitor.

—May Foudre, of the Irish Visitors company, is a sister of Mrs. Belle Cole.

—Odette will be given the entire week after Wednesday night at the Star Theatre.

—Ford's Opera House, Washington, is closed until further notice. Cause—bad business.

—Clara Lipman has been specially engaged to play the part of Berangere in Odette with Modjeska.

—Josie Devoy, a rising young soubrette, proposes to star next season. The proposed manager is J. F. Knowles.

—The magnificent scenery for Romeo and Juliet will be carried with the Mather company on tour.

—Arthur Wallack has taken in hand to read a play the joint work of Thomas K. Serrano and Elsie Barnes.

—Will J. Donnelly left for Winnipeg on Monday to assume the business management of the Princess Opera House.

—Ignatius O'Byrne has been released from the County Jail, Cincinnati, Hubert Heuck going on his bond.

—J. F. and J. P. Ferrall have leased Tucker Hall, at Raleigh, N. C., and will enter upon its management Feb. 1.

—The other night, in Kankakee, Ill., during a performance of Sully's Corner Grocery, late-comers sent to their homes for chairs and camp-stools.

—The collapse of the skating-rink craze is almost complete. In many places throughout the country the rinks are being turned into cheap theatres.

—It may be of interest to Marcus Klaw to know that the piratical George Kendall is presenting Woman Against Woman at museum prices in the South.

—Benjamin W. Singer, a clever young man, formerly at the Madison Square Theatre, has been engaged by J. G. Saville to take the part of Buttons in The Rajah.

—Willard Brigham and Frances Field, late of W. E. Sheridan's company, are now in the support of George C. Miln as leading heavies and juveniles, respectively.

—Harry Miner's new theatre in Newark is gradually assuming a tangible certainty as to shape. The ground is being cleared, and bids will be invited next month.

—Carrie Tutein (Mrs. Harry Pepper) has presented her husband with a son. The interesting event took place last Saturday, and papa, the tenor, is highly delighted.

—Theodore Moss states that if the business of The Guv'nor at Wallack's keeps up at its present rate, Belasco's new comedy will not see the light for several weeks yet.

The Giddy Gusher.

I was looking at a copy of the Hartford *Courant*, the other day, that was printed over seventy-five years ago, and could not but notice the similarity existing between editors of 1810 and editors of 1885. The gentleman at the helm of the *Courant* writes in 1810 this way:

"Mr. Pockridge T. Pitkin handed in a turnip last night weighing three pounds, and Mrs. Samantha Ann Pratt laid an egg on our table, this morning, measuring twenty-three inches in circumference. These pleasing evidences of our growing influence and popularity are cheering. We shall lay other eggs before the public as they occur."

* * *

This weekly paper was plainly the work of one person at various intervals, for in the next column there was a paragraph, headed with the largest type in the establishment:

MRS. SAMANTHA PRATT'S RECORD BEATEN

We were stricken dumb by an egg produced in our office to-day by Deacon Comstock, of East Hartford—thirty-one inches in circumference and nine inches in diameter. This egg is attracting great public attention; none should fail to see it. It will be on exhibition for a few days in the Post Office.

I turned the little sheet and discovered, in a retired corner, in the meekest sort of print, the conclusion of the egg business:

The worthy Deacon Comstock, of East Hartford, has been the victim of a base practical joke. An effort was made in the Post Office this evening to make an omelette of the great monster egg which has excited the attention of everybody to the suspension of business on State and Main streets. The egg proved to be made of china, and was cast at the tea-pot foundry of the Deacon, instead of the hen-house of Mrs. Comstock. The event throws a gloom over our city. The Western mail will be opened as soon as the excitement attendant on this discovery of fraud somewhat abates.

* * *

On the last page is this:

We reprint from the New Haven *Palladium of Freedom* the following well merited compliment to ourselves:

"Our fearless contemporary, the Hartford *Courant*, continues to fight the great battle of right. Its stern, unyielding grip is on those lawless fiends who constructed the china egg fraud. The evildoer may escape the eye of Heaven and the hand of justice, but he can not evade the far-scenting nose of the greatest paper ever printed. One of the pleasing features of this journal, besides its nose, is the newly added reports of the town's quilting parties. They are complete, and embrace every lady who attends them. The *Courant* is a remarkable journal and deserves its success."

* * *

This was the style of thing begun seventy-five years ago and kept up till to-day. The papers this morning hurry up telling the news and give as much space as possible to reprinting complimentary notices of themselves.

Even my own organ has lately turned to the complimentary reprint business, and I find with horror each week what somebody else has had to say about the Christmas MIRROR.

Night after night in theatres I took up programmes and read testimonials that Albert Weber airs with pride;

"Your Upright is a splendid instrument, and gives perfect satisfaction.

"PAULINE LUCCA."

"Your Upright is remarkably successful.

"CLARA LOUISE KELLOGG."

* * *

And so they go on, a dozen or more of 'em. The dire effect of all this began to be visible. I hankered to be testified to. I longed to publish collected opinions about the Gusher. Why should every newspaper in New York indulge in columns of such stuff, and private individuals, like Albert Weber, get in their graft, and the noble Gusher get left? Not much. I've been gathering opinions and testimonials all this week, and here's the first instalment. If I find another county is heard from about that Christmas MIRROR I'll fire a batch of mine all over the paper. Read what prominent people say of your Giddy one:

"If I could keep the Gusher on tap I would do so. She's the best brand in the market.

"NAT GOODWIN."

"I find her presence in a theatre materially lessens my gas-bills and promotes the success of a play. HARRY MINER."

"She has rendered me more assistance in the great scheme of getting away with wires than any one living. JACOB HESS."

"In my efforts to put down whisky, that arch enemy of man, I have received the material aid of the Giddy Gusher. In this wide field I find no one like her in Comin' thro' the Rye. MART LAYMAN."

"I have found the Gusher an unfailing success in my practice. I administer her in large doses to serious cases of cerebral excitement. As a counter-irritant she far surpasses a fly-blister. DR. MACDONALD, Blackwell's Island."

"Wednesday nights have long been seasons of protracted hilarity with me. As Thursday mornings furnish the means of recuperation, the Giddy Cusher is a panacea for the worst sort of head. Why, Damiana bitters are eclipsed by this woman's pick-me-up proclivities. JOHN CARBOY HARRINGTON."

You can print the rest of the hundred if you have room. When this MIRROR is sent forth and it becomes known out of the city that I am struck with the prevailing mania and want to print testimonials about myself, the office will be flooded with 'em.

I only send you this batch as a sample of the sort of things I get just 'round town.

* * *

I've got a pretty little story to tell you—that is, it's Brophy's story, and it's too pretty to keep to myself.

Sergeant Brophy was sent up here to this precinct from down town about half a year ago. The Police Commissioners have an idea that any little indiscretion on the part of an officer, or any little spite of their own, is properly balanced by sending 'em to my precinct. They don't know how pleasant I make it for 'em.

During the six months or more that the Sergeant has looked after our personal safety, we have been fast friends. He is an observant, kindly, clever man, and tells me many interesting things. Last week he had a letter from a lady at the Fifth Avenue Hotel, recalling an incident that happened five years ago and asking him to call immediately on her.

Down went the handsome Sergeant with his sweetest smile. He met a very lovely girl of seventeen, who cried out when she saw him:

"You have changed somewhat, Mr. Brophy—but you are the man—I have never forgotten your face."

"But you are so changed I should never suspect you were the little girl on Fourteenth street I recollect so well," returned Mr. Brophy.

* * *

And this was the incident she had mentioned in her note:

Five years before there was a middle aged German and his wife and daughter of twelve years, who resided on Fourteenth street, near Third Avenue. The man was a cabinetmaker who had for a wife a delicate, cultured woman, evidently bred in a different circle from that in which she moved. The pair were both discouraged by their fate in this country. He took to drink, and she broke down in health. The slender, pale little girl went back and forth to the shops, and on the streets she met and was noticed by Mr. Bropdy. Many times he had seen her late at night seeking in the saloons for her father. Many times he had helped her pilot his unsteady steps home. Finally the mother died, and the girl and her father lived on together, getting poorer and more wretched every week. One night one of their neighbors came in search of the officer, as a row was occurring in the Uhlinger rooms. Mr. Brophy found the father more than usually intoxicated; the little girl almost wild with grief and a fine-looking, well-dressed woman in a great state of excitement.

He learned that the lady was a sister of the little girl's dead mother; that she was a wealthy woman from Germany; that she had come from over the Rhine in search of her little niece; that the father had executed papers giving a legal title to the child. But now that the hour of parting was come, he clung to the girl, and, in a drunken frenzy, repulsed the aunt, who proposed taking the little one on board a steamer that night that would sail early next morning.

* * *

The officer's familiar features calmed the child. She begged and prayed not to be taken from her father. The aunt was stern; she knew her rights. There was no pity in her heart for the man who had taken her sister from comfort to die in poverty in a strange land.

Brophy felt sorry for them all, but he recognized that the girl's salvation hung on the decision of the night; for the daughter's love for the wretched father was fast weakening the aunt's interest in her niece. So he took the little one into a neighbor's room and explained that nothing but the workhouse laid in waiting for them both; that if she went with her aunt she could become an educated lady and able to help her father; that her father, no longer having two to provide for, would find work and get along much better than he could with her. And finally he induced her to carry out the original programme and start that night for a brighter home in Germany. But the girl made him promise, as her only friend, to look out for the old man. The officer accepted the trust. The aunt took the girl away, and Brophy went 'round to the station-house to go on duty, with the Dutchman on his mind.

* * *

He made Tony Pastor joint executor of his legacy next day, and Tony took the old German into his theatre as a sort of upholstering scene-shifter. He pulled himself together and turned out very well on the helpful hands of Pastor and Brophy.

When George Knight wanted a useful man to manage his scenery on the road, Tony recommended Uhlinger. By this time he was as steady as old times rocks. Over half the United States he travelled with the popular stars, Sophie and George Knight.

* * *

Time flies almost unnoticed, though Sergeant Brophy, when he stopped to think of it, remembered he first adopted old Uhlinger in 1880. He couldn't quite realize that the weeping, miserable little girl of Fourteenth street had blossomed into the lovely woman who welcomed him at the Fifth Avenue Hotel. But it was Miss Uhlinger, well grown, well educated, in search of her father, after all.

The years of separation and the well-meant efforts of the aunt to alienate the daughter's heart from the father's fate had been ineffectual.

Only this Winter the aunt died, leaving all she had to her adopted child, and the girl's first thought was for America and the poor old loving man, who had had his failings, to be sure, but had always loved her.

* * *

I don't suppose there was a better pleased party in New York than Sergeant Brophy. He knew just where to lay hands on his legacy—for the Knights were playing at 125th street, and old Uhlinger, his ward, was at his post. He had nothing to tell the daughter of her father but good. The man was sober, steady, contented and happy. He had talked but lately with him of his daughter, and the father had said sadly:

"I know nothing of her; her aunt would prevent her communicating with me. But if she is alive, she is a lady, and in that I rejoice. I feel that some day the thought of her father will come over her and she will write. My girl will never quite forget her poor old father."

And as Mr. Brophy repeated the conversation, the tears fell thick and fast from the girl's bright eyes.

* * *

It was 7:30 when a coupé rattled up to the 125th Street Theatre and the Sergeant sought George Knight in his dressing-room. In a few words the actor was told of the officer's mission.

"Why, it's delightful," said Knight. "Do you know, I'm as excited as a boy about it. I must see that meeting. I'm so glad for Uhlinger, poor old boy."

And then Mr. Knight proposed that the girl should see the performance and father and daughter be brought together afterward.

"You know the sudden joy may be more than an old man can bear," said Sophie.

So Mr. Brophy and his charge went into a box, and the girl agreed to curb her impatience till her coming should be broken quietly.

Poor Uhlinger couldn't understand why the sympathetic Mrs. Knight asked him if he wouldn't be good enough to go into the dressing-room and fix up a bit, as she wanted him to go somewhere with her after the show. So his ruddy face shone with recent soap and his grey, thin locks were carefully brushed, as the curtain was going up for the last time.

* * *

Mrs. Knight called him to the wing and pointed out the girl in the box.

"Seems to me I know that lady; did you ever see her before, Uhlinger?"

"No, I can't say I have. And yet—and yet!"

The old man stood and gazed, as the lady was obliged to go on the stage. He couldn't take his eyes of that strange lady's face. All of a sudden he caught sight of the ruddy face and blond head of the Sergeant as her escort. Then came a tremor at his heart—an undefined thought. The poor man rushed up to the back as Mrs. Knight came off.

"I know the party that lady is with. He's a good friend of mine. Oh, Mrs. Knight, someway I don't know," stammered out the old man.

"Wait here for me," whispered Mrs. Knight. "The curtain is on the drop in just two minutes more. Wait here for me."

And off she ran. The applause that followed came dimly to poor Uhlinger's ears as he stood getting each instant more nervous and dazed as one thought after another presented itself. Past him flew one after the other of the company on their way to the dressing-rooms. Then George, his boyish face glowing with pleasure; then Sophie, the tears ready to start in her laughing eyes; then the well put up figure of the Sergeant, and beside him the charming, elegant young lady.

"We've got a big surpise for you," began Knight.

"Now, you mustn't——" We shall never know what Mrs. Knight was going to say he mustn't do, for just as Brophy laid his hand on the old man's shoulder the young lady cried out:

"Oh, father, don't you know your daughter Annie. I've come back to get you. I've come back."

And she threw herself into his arms, and Mr. and Mrs. Knight turned away with tearful eyes, and Brophy went up stage and blew his nose like a trumpet.

* * *

"Why," said he to me, "I've been taking in theatres all my days and have seen the tallest kind of emotional acting—long-lost fathers and returned daughters have fallen into each others' arms on the stage a hundred times before me; but this was the real thing, and I wouldn't have missed it for the world."

One of the pleasantest events of my life was the Uhlinger girl coming back for her father. Certainly his recital of it was pleasant to the ears of your GIDDY GUSHER.

Will Give Up The Secretary.

"We are away ahead on the season of The Private Secretary," said W. H. Gillette to a MIRROR reporter, "although the business on the Southern circuit was only moderate. Still, despite that, I have no doubt we will come out far ahead, as our business has steadily improved since we started north and east. The larger part of the season will be confined to this part of the country. In New Orleans we did a very poor business, for some unaccountable reason, while in Chicago and the Northwest we did very well indeed."

"Where do you go from here?"

"Next week we are in Harlem. Then we go to Philadelphia, Brooklyn, Boston, and so on, ending the season around the middle of May. I will not have anything to do with the play next season, as my rights to it lapse in a few months and it becomes A. M. Palmer's property. I have a project on hand for next season, but I cannot give it to the press now, as it might precipitate matters."

Professional Doings.

—Harry Horn has been engaged to play a character part in Blackmail.

—Alfred Thompson has been engaged to design new scenery for Evangeline.

—It has been definitely settled that J. McNeil Whistler, the artist, is to come to this country next month to lecture.

—Charles Gilday and Fannie Beane opened in Collars and Cuffs at the Mt. Morris Theatre on Monday night to standing-room only.

—"Nothing here this week," says THE MIRROR's Stillwater (Minn.) correspondent. "Companies either cancelling or freezing on the way. At this writing it is 30 degrees below."

—Nat Goodwin, who was arrested some time ago at the instance of the Cincinnati Law and Order League, and was afterward bound over to the Grand Jury, has been indicted by that body.

—Morgan Benson, Edward Harrigan's mulatto dresser, who was reported as dangerously ill with pneumonia last week, is improving considerably, although he is not yet out of danger.

—George W. Sammis writes that Young Mrs. Winthrop is doing finely on the road. The Cleveland Theatre, although a large house, was hardly large enough to hold the audiences last week.

—The concert, reception and ball of Our Council, No. 252, Royal Arcanum, at the Lexington Avenue Opera House, last Friday evening, was a pronounced success financially and otherwise.

—Ullie Akerstrom, under the management of Frank Charvat, continues to play to phenomenal business on the New England circuit. Miss Akerstrom appears in a varied repertoire of popular plays.

—Clara Morris arrived in town with her manager, Frank L. Goodwin, on Sunday, and left Monday night to fill engagements in Utica, Albany, Holyoke and Providence the rest of the week.

—Charles J. Gould has been engaged as business manager by Harry Bloodgood for a company which the latter is now organizing to take on the road a new three act musical comedy by Joseph Bradford.

—Donna Diana has made such a hit that Dan Frohman announces the intention of Modjeska to make it a leading feature of her engagement in every city in which she is to play the remainder of the season.

—George Milbank, general manager for the enterprises of Austin and Stone, Boston, is on a visit to the city, making preparations for a trip over to England in May for the purpose of securing two living curiosities.

—Manager Gus Hartz, of the Euclid Opera House, Cleveland, writes to THE MIRROR: "This season has been remarkably good—the best in the history of the house. Every attraction of merit has made money."

—Louis James has all the time from the opening date of his starring tour at McVicker's Theatre in Chicago, in August, booked up to January, 1887. The date of his New York appearance has not yet been settled upon.

—C. W. Couldock and his Willow Copse company will open the New Music Hall at Allentown, Pa., on Saturday, Jan. 30. This will be an important event in one of the principal Dutch boroughs of Eastern Pennsylvania.

—Dan Williams is reported to have made quite a hit as Gilhooley, the "copper," in Grath's Eloped with a Circus Man, which is playing in Jersey City the present week, and which will shortly be seen in the Metropolis.

—Henry French received a cable from his father on Monday to the effect that Three Wives to One Husband, produced for the first time in London at Charles Wyndham's Criterion Theatre, on Saturday night, had scored a success.

—George W. Hills has not gone in advance of Louse Pomeroy, as has been stated. He has accepted a permanent position in this city in the interest of a stock company controlling a mercantile novelty which Charles W. Durant is forming.

—Charles Thornton, late leading man for Louise Pomeroy, will resume starring. He opens at the National Theatre, in the Bowery, next week. There is no uncertain sound to the title of his play: Tried for Treason; or, Back from the Grave.

—Little All-Right, the original, plays a farewell American engagement at Waldmann's Opera House, Newark, during the week of Feb. 8. He appears with Winnett's European Enterprise company, and early in the following week sails for Paris.

—A. Neuendorff sailed for Europe last week in the interest of the Central Park Garden, which is to be situated on the ground now occupied by the Skating Rink, Sixtieth street and Eighth avenue. He will probably bring over a celebrated German orchestra.

—Recently the members of the Michael Strogoff company presented Treasurer Frank Hildreth with a gold watch. The presentation took place in Leadville, and Edward Hassan, the American Correspondent, indulged in empyrean flights in his speech to the victim.

Amateur Notes.

The first performance of the League of Amateur Societies, which had been looked forward to with great interest for the past four months by every amateur in this city, took place at the Academy of Music on last Thursday evening before a very large audience. Bronson Howard's five-act comedy, Saratoga, was the play, the large cast comprising members of most of the principal amateur societies of this city, Brooklyn and Jersey City. After the first act, which dragged considerably for some unaccountable reason, the play went along quite smoothly. The scenery was fine, while the dresses of the ladies were most becoming and elegant. In the main the acting was good. Adam Dove, of the Greenwood, as Robert Sackett, divided the honors of the evening with Mrs. M. E. Butler, of the Bulwer, who acted the part of Effie Remington with a naturalness and grace that won for her much applause. Ella O. Cropsey, of the League, was spirited and vivacious as Virginia Vanderpool, while the Marion of Miss Peters, of the Forest, and the Olivia of Mrs. E. W. Hodsdon, of the Jersey City Society, were deserving of much praise. Mayo Everett, of the League, evidently did not believe in giving his English sentiments any marked traits, for he left him without either an accent or a drawl. Charles Spillsbury, of the League, took the part of Cornelius Winthrop at short notice, and played it well. Frank Thonger, of the Rival, drew all the fun that was possible out of the part of Pops Vanderpool, while A. Marquis, of the Booth, made quite a hit as Gyp, the waiter. Among the rest of the cast deserving of favorable notice are E. W. Hodsdon and J. Gordon Emmons, of the Jersey City; Wm. Dickinson and Frederick Shaefer, of the Rival; E. T. Ward, of the Greenwich; T. F. Hayden, of the Booth; Charles Trier, of the Bulwer; Helen Sweeney, of the League; Harriet Lawson, of the Greenwich, and Miss M. E. Stacey, of the Rival. The trio of waiters in the last act were funny, although the tricks of the variety stage are not a valuable addition to an amateur's capabilities. Several vocal numbers were well rendered by the Manhattan and Emerson Quartettes, while the music of the evening by the Booth Amateur Orchestra, under the leadership of John Hanna, left nothing to be desired.

Richard III. will be given at the Academy of Music on Feb. 25 by the Rival. Benefit of the Grant Monument Fund. The entertainment will be under the auspices of a number of benevolent ladies.

Miss H. M. O'Keefe, the Yum-Yum of the Greenwich Opera company, occupied a box at the Academy on last Thursday evening's performance of the Amateur League, and looked charming in a black lace costume that defies description.

The Booth will give a performance of Sole Survivor at the Brooklyn Athenæum on Feb. 19.

Don Cæsar de Bazan, with Frank Thonger in the title role, will be given at the Lexington Avenue Opera House on Feb. 19.

The Amateur League is rehearsing Rent Day and Dollars and Cents.

One of the finest amateur performances ever given in this city took place on Tuesday evening at Chickering Hall for the benefit of St. Ann's Church for Deaf Mutes. The bill was the emotional comedy, The Old Love and the New. The cast comprised the leading lights of the amateur world. A fashionable audience, and most appreciative and sympathetic, filled the auditorium. In The Old Love and the New the author has again told the old story of an obedient daughter who obeys the behests of a loving father instead of the inclinations of her own heart, even against her own wishes, and finally learns to love the man to whom she has pledged her troth. As Helen Malvern, Mrs. [illegible] Potter sustained the reputation she has always secured through her fine [illegible]. In the love scenes she was particularly [illegible], while in the second act, where she is wrongfully accused of bad faith by her husband, in the portion of the heart-rending [illegible] was realistic. John H. [illegible] shows the effects of the war as Stephen Grant, while Charles Phillip Reeves, as Edward Malvern, and Mr. Edward Falls Coward, as Austin Graham, were deserving of the applause they received for their well-directed efforts. The latter actor fitted him like a glove, and he made the most of the little humor allotted to him by the author. As Agatha Bland, the spiritualistic housekeeper, Miss Sedgwick did the most remarkable thing that could have been done with such a part; she made it most amusingly natural, and deserves much praise for her acting. Clara Byron, as Mrs. Penleigh, had but little to do, and acquitted herself fairly. Although it was announced that the scenery had been painted expressly for the occasion by Harry Rogers, some of it, especially the set in the second act, looked slightly the worse for wear. Most of the costumes were fine, Mrs. Potter appearing to advantage several very handsome robes.

Maud E. Peters, of the Booth Amateur Dramatic Society, is to join J. M. Hill's Union Square Theatre company next week, making her first appearance in The Honeymoon. All amateurdom wish her success.

The first annual dinner of the League of Amateur Societies will be given on Tuesday, Feb. 16. As guests of the League there are expected to be present all the members of the cast of Saratoga, given so successfully at the Academy of Music on Thursday, Jan. 21, and the presidents of the amateur dramatic societies of this city, Brooklyn and Jersey City. The next regular meeting of the League is to be held on Saturday evening at the Hotel Hungaria.

The following is the cast of Louis de Lorme, which is to be given by the Bulwer Dramatic Society at the University Club Theatre about Feb. 15: Louis de Lorme, Roberto Donbar; Count de Morney, Thomas Platt; Captain Volney, George Govers, Jr.; Baron Mostano, A. Skinner; Jean, Edward L. Taber; Blanche, Maud E. Peters; Constance, Carrie Sinclair; Madame Loris, Charles Trier, and Janet, Belle Horn. The rendition of a female character by one of the male members of the society is quite a new feature in amateur theatricals, and the performance of Mr. Trier will be looked forward to with interest.

The Magnet Dramatic League will give its second performance and reception at the Turn Hall Theatre on Tuesday evening, March 2. The play will be the comedy-drama in three acts, A Farmer's Story, to be given by a number of amateurs who have already been seen in clever representations. The cast will include S. G. Frost, Charles Mayo and Christine McDowell.

Plans are being perfected for a new theatre to be built on Fourth avenue, not far from the Lyceum Theatre, to be devoted entirely to amateur performances. While the Lexington Avenue Opera House has generally met all requirements, still there are some reasons why it is not at all times desirable. After the performance, when a reception is to be held, annoying delay is always experienced in the removal of the chairs and the general clearing up. In the new theatre this will be entirely obviated by the use of a movable floor for the parquette. The interior of the building will be very elegant, and every possible improvement [illegible] to the comfort of the audiences will be [illegible]. There will be handsome supper and [illegible] rooms, and the entire house will be [illegible] electricity. J. Hart Lyn is an active [illegible] the new enterprise, which will, without [illegible] be a paying one.

The amateurs are more than [illegible] this Winter, and their reward [illegible] large houses and appreciative [illegible]

PROVINCIAL.

BOSTON.

Lawrence Barrett's week at the Globe Theatre was devoted to Hernani of which much might be said in praise of its decided romantic flavor of the old Spanish days, and of its excess of chivalric so-called honor, which ruled in Spain so rigidly, and which, in the light of to-day, seems heartless, silly, bombastic and cruel. The play is well written, and is adapted admirably to Mr. Barrett's manner and in general to the quality of support afforded by the co. It is a tragedy, and yet it is melodramatic at times. Possibly it is too high-strung and sombre, but these features are preserved artistically, and used legitimately if somewhat too freely. One never is brought to tears, but is simply horrified. That is its weakness. Mr. Barrett has seldom appeared in anything in which he is more at home than as the hero of Spanish romance, where his manner fits the character neatly, his precision and somewhat costive expression suiting the haughty Spanish nature. His support was good in the main. I was pleased with the earnestness and sincerity manifested throughout by the leading lady, Minna K. Gale. Her manner fitted his most admirably—at times by congenial sympathy, and again by contrast. F. C. Mosley as Don Carlos was excellent. Charles M. Collins' Don Leo was better in action and appearance than in elocution. Mr. Barrett had some throat trouble Saturday, and the theatre was closed that afternoon and evening, and will be Monday and Tuesday of this week.

Edwin Booth appeared at the Boston Museum in Hamlet on Monday, Macbeth on Tuesday, The Fool's Revenge on Wednesday, King Lear on Thursday, Richard III. on Friday and Saturday, and Othello (as Iago) on Saturday afternoon. Large houses greeted him.

Felix McCusick brought Sol Smith Russell to the Park, and gave him a chance to air his peculiarities, sing some songs, and generally make himself funny. The play itself is amazingly stupid and dull, not only in idea, but in handling as well. Mr. Russell, however, more than improved his opportunities, which were few, and sang so well, and acted with such quaint ideas of fun, that people kept forgetting the stupid play entirely. Miriam O'Leary, as Nancy Potts, did a capital bit of acting, as indeed she always does, wherever placed, and sang well. Frank Lawton danced some, and sang also; but he would do well to visit a printing-office some day and see how type-setters do their work.

The Enchantress did not enchant at all at the Bijou Theatre last week, where it was given by the Alfa Norman English Opera co. Miss Norman herself is not of a singer, and is even less of an actress. Anna Maxwell created the only real enthusiasm on the evening I was present, her interpolated song in the third act getting a couple of encores. She is quite a capable singer, though I cannot say about her acting, as she had no chance. Henry Hallam has a rather sweet tenor voice, and later in the week sang better than I am told he did on the first nights, when he had a rasping cold. Henry C. Peakes' voice is but a ghost of what it once was.

Lester and Allen's variety show appeared at the Boston Theatre during the week. John L. Sullivan appeared in alleged poses at each performance up to Saturday night, when he refused to go on, there having been some trouble—what, I scarcely know and surely do not care. The sooner the theatrical profession shake off such fellows as Sullivan the better it will be for its reputation. A little more merit and a little less notoriety is the demand of its reputable members.

The Mikado is going along smoothly at the Hollis Street Theatre. Flora A. Barry makes a splendid Katisha, singing well and acting with great vigor and dramatic fire. I beg to offer one suggestion to Ida Mulle, whose Yum-Yum in general is very pleasing. When she speaks of the playing of Nanki-Poo and hesitates, and Pitti Sing says he played on the Nantasket Pier, she says, "Oh, yes! that was the name of the *instrument*," with a strong accent on the italicized word. This spoils the entire effect. There should be no accent on the word. She copies the London *Punch* method of explaining jokes by italics, parenthesis marks and so forth. This is a small matter, but it is the small matters that do the business in Gilbert's libretto.

A Hoop of Gold was the week's attraction at the Howard Athenæum. The Galley Slave was the Windsor Theatre bill the past week.

Resume: Will you take out the compositor who set my letter last week and give him a glass of beer? Charge it to me. And put some strychnine in the beer. Charge that to me also. But do not charge the mistake of substituting Lillian Russell's name for Lillian Norton's to me. I never was gone on the New York Lillian badly enough for that. That was a New York weakness. I think your compositor must have fallen asleep during one of that Lillian's performances, and awakened suddenly from his Rip Van Winkle snooze, forgetting that there was another Lillian in the world.—Richard Mansfield is at the Parker House.—Dion Boucicault is at the Adams House.—Mrs. Barrett and her daughter occupied a box at the Globe on Monday night; and on Tuesday again, on the latter evening entertaining a party of friends.—Lydia Thompson will soon appear at the Bijou Theatre in Oxygen. This was the piece in which she made her last appearance in Boston. Some of the young men who enjoyed her performances then will enjoy them, probably, still more, now, since they have joined the ranks of the bald-heads.—Went over to Chelsea one night last week to see one of Manager Stetson's road cos. in The Mikado, and was much pleased with it. Laura Clement was the Yum-Yum and Frank Blair the Ko-Ko. I had seen both of them at the Hollis street. Percy Cooper was the Pooh-Bah, and his idea was good. He made it rather dryer than Brocolini, but was capital throughout. Gus Kammerlee's Mikado was the best I have seen. The house was literally packed. I had the pleasure of shaking the hand of Maze Edwards, so well known in New York, who is the business manager of the co. He told me that packed houses greeted the co. everywhere.—Manager Isaac B. Rich contracted a cold in New York last week, and is on the sick-list.—Diplomacy is in rehearsal at the Boston Museum.—A trained baby tiger will be at the World's Museum this week.—H. A. McGlenen, the popular business manager of the Boston Theatre, will have his annual benefit March 15, when The Black Hussar will have its first representation in Boston. Harry is sure of a packed house always, no matter what he presents; but he is always certain to have a good bill.—Mors et Vita was given at Music Hall Sunday afternoon and evening by the Handel and Haydn Society.

ST. LOUIS.

Pope's (Charles Pope, manager): McAuley in A Messenger from Jarvis Section did a fair business last week. His support was good, in his co. being two local comedians, Gus Thomas and Billy Smyth. Frederick Warde opens 24th.

Olympic Theatre (Pat Short, manager): Minnie Maddern, in In Spite of All, did but fairly in her two weeks' engagement, the excessively cold weather seriously affecting not only this, but all the attractions. The bright little lady is an especial favorite here, and her efforts were evidently well appreciated. In Spite of All is not as good as other plays in which Miss Maddern has been seen here. The Thalia Dramatic co. comes, 24th.

Grand Opera (John W. Norton, manager): Rose Coghlan, in Our Joan, drew the best houses of the week, and would have added materially to the exchequer. She was received with marked demonstrations of favor, and the Wallackian school of acting in which she has so [illegible] figured in years past, has a great many [illegible] among local amusement lovers. The Hanlons [illegible] opens 24th.

[illegible] Theatre (William H. Smith, manager): [illegible] co. had a big week's run, the [illegible] of a standard order. Holt's Ar[illegible] School and Fun in a Hotel, [illegible]

[illegible] (William C. Mitchell, manager): Milton [illegible] and [illegible] has had a fairly good run of pa[illegible] actor and his [illegible] piece [illegible] Lone, the Magic Queen, [illegible]

Casino (George McManus, manager): The Big Little Four comb. of specialty artists drew excellently all week. This week, Hoffman and McDonald, Irish comedians; Worden and Lord, song-and-dance team; Harry Tyler's dog circus, and Rose Miller, vocalist, are billed.

Around the Clock: Chemah, the Chinese dwarf, appears among other curiosities at Broadway and Treyser's this week.—Fred. Warde has not appeared in St. Louis since he started his starring tour here, five years ago.—Treasurer Will Dickson, of Pope's, who has been confined to his home for several weeks by a severe illness, is again at his post in the enjoyment of his health and strength. Assistant Treasurer Charles Lewis stood the ordeal of double duty nobly during the popular treasurer's enforced absence.—Wayman McCreery, who so ably refereed the first billiard tournament this season for Schaefer and Co., is the leading spirit in the McCullough Club, in which so much theatrical talent has been successfully developed.—The McCullough Club gave a highly successful rendition of The Lady of Lyons, with Julia Schofield and Gus Thomas in leading roles, 23d.—A testimonial benefit has been tendered Mrs. H. D. Pittmann, St. Louis' talented dramatist, to take place at the Exposition building Feb. 28. Her new play, Lenore, of which Modjeska and other noted authorities have spoken so highly, will be produced for the first time. Gus Thomas, the acting manager, will manage the affair. It promises to be a brilliant success in every way.—Barney McAuley will reorganize his co. in New York and play on the New England circuit.—The Tin Soldier opens at Pope's Feb. 7.

CINCINNATI.

The Hanlons' Fantasma co. closed a very successful week, 23d. A rather wonderful result in view of the fact that the co. preferred to forego the regular Sunday evening opening, 17th, rather than risk arrest. Fantasma is varied enough in detail to satisfy the most exacting and its mechanical effects are simply marvelous. Nat Jones, who is regarded here as one of the most proficient stage directors in the country, looks after his department in a manner that enhances the enjoyment of the general entertainment. Kate Davis' vocalism won for that artiste an almost nightly recall. This week, Hoyt's Rag Baby.

At the Grand, Lotta's repertoire for the week embraced Nitouche, Little Nell and the Marchioness. The latter was presented with an excellent cast, Frank Carlyle replacing Bradshaw very acceptably as Dick Swiveller, and that thorough artist, P. A. Anderson, doing Quilp in a style that was in the nature of a revelation to Cincinnati amusement goers. During the performance and the applause was so enthusiastic that the artist was compelled to acknowledge the honor during the act. This week, Aimee in Mam'zelle and Divorcons, followed Feb. 1 by Mary Anderson.

The fervent admirers of Joseph Murphy and the Irish drama generally, managed to crowd Havlin's Theatre nightly during the past week, much to the edification of Acting Manager W. E. Jones. Kerry Gow was presented during the entire portion of week and replaced 21st by Shaun Rhue. Mr. Murphy's efforts in her several roles are marked by an earnestness that bespeaks the conscientous artist, and his support is invariably above the average. Both plays were creditably staged. Current week, Minnie Maddern, in In Spite of All, and Manager Havlin, encouraged by the title, is in hopes of being able to be on hand at the initial performance, 24th. His friends will welcome the clever little manager right royally.

The People's Theatre, taking its past two months business as a criterion, is evidently on the high road to popularity, and its audiences, to use a rather slangy expression, are just now coming in carriages. The Australian Novelty co., which closed a successful week's stay, 23d, gave a creditable vaudeville performance, the ceiling-walking act of Mlle. Aimee proving a big card. Annie Hart's vocalism and Billy Carter's banjo-playing were also well received. This week the Sisson and Cawthorne Little Nuggets comb.

Between Acts: Nat Goodwin, whose arrest at the instance of the Law and Order League, charged with violation of the Sunday law, was chronicled some months ago, has been indicted by the Hamilton County Grand Jury for the offence. Nat waived examination in the Police Court at the time, and gave bond in the sum of $500, with Will Fennessy (a brother of James F.) as his surety. From the present outlook, the clever, sunny-haired comedian will be obliged to cancel an important date to report here for trial, or, failing to do so, will forfeit his bond and render himself liable to arrest during future Cincinnati engagements.—The stage employes of Robinson's Opera House gave a benefit ball at a local hall on 21st, and the temporary treasurer, one Fred. Lickert, stepped down and out with the proceeds, amounting to some $60, in his possession. Such is life in large cities.—While recapitulating the absconding list, I am reminded that a local celebrity, Hal Reed, who has variously and unsuccessfully posed as manager, artist and author, has also departed for more congenial climes, leaving sundry mourning creditors.—Hal's poem on Daniel Webster Clifton, of the Grand, wherein the lanky treasurer was depicted holding the "madding crowd" at bay with his deadly revolver, is still a vivid remembrance.—W. J. Shaw, dramatic critic of the *Evening Post*, brought out his new play, Caught in a Corner, 22d, at the Odeon, for the benefit of the Children's Home, and the performance can be summarized as creditable in every respect. The plot of the play is interesting, the dialogue entertaining, and, with a slight revision, Mr. Shaw's effort may be a success.—Several of the Pavements of Paris comb., including Phosa McAllister, Helen Mowatt and Hal Clarendon, were arrested 22d on a charge of Sunday theatrical performance, sworn out by the Law and Order League, and their cases continued for one week from 23d. The remaining managers having all announced their entire willingness to close Sundays, the Law and Order League will now make the fight entirely upon Heuck and Fennessy, who have declined to close until the law is applied to the concert-halls and saloons.—The contest will be decidedly interesting, to say the least.—King Hedley's After Dark comb. will be the attraction at Harris's current week.—Ignatius O'Byrne, who has been an involuntary sojourner here in the County Jail since his recent escapade, was released 22d on a bond of $500 furnished by Hubert Heuck.

PHILADELPHIA.

Her Majesty's Opera co., which during the past week has appeared at the Academy of Music, has not met with its usual success. Our people seem to be wedded to the star system, and in advance measure the merit of grand opera by its cost. Mr. Mapleson brought with him an excellent co., and all of the performances were meritorious. Minnie Hauk renewed her former triumphs in Carmen, and also appeared to great advantage in Nanon, which was the only new work produced. This latter opera, however, was not received favorably, but will doubtless improve upon a more intimate acquaintance. Mlle. Fohstrom was well received, and although she may not claim to be a great artiste, she is truly a sweet singer, and is possessed of a very winning manner. Mme. Nordica scored a success in Traviata. Her voice is of exquisite quality and of remarkable evenness. Her appearance during this week as Marguerite in Faust is eagerly awaited, as the role is evidently one well suited to her. The male artists of the co. were excellent, and altogether the performances were most enjoyable.

At the Walnut Street Theatre the Duff Comic Opera co. has presented The Mikado with but indifferent success. It is possible that the opera has been overdone here, and this supposition alone can excuse the comparative indifference with which this excellent co. has has been treated. Feb. 1, Kate Castleton in Crazy Patch.

The Little Tycoon, at the Temple Theatre, continues to pack the house at every performance, and is certain to have a long run. Some changes and additions in the libretto and some new musical numbers have been added, greatly to the improvment of the work. It has made as pronounced a hit as The Mikado, and doubtless will have as long a run—if the management can succeed in cancelling dates with combs. already booked.

At the Chestnut Street Opera House, Fanny Davenport has played to splendid business. Fedora as a play has but few equals, and the same may be said of Miss Davenport as an actress. Although her performance was so nearly perfect when last seen here, she has really improved in the part, and while the most minute details are never overlooked, her acting has a breadth an intensity, a naturalness of color, that makes it almost painfully real. This week, The Boston Ideal Opera co.; Modjeska Feb. 1.

The farcical comedy, Eloped with a Circus Man, did a very good business at the Chestnut Street Theatre. The play is a decided innovation, introducing, as it does in the second act, a circus ring with riders, acrobats, leapers and other knights of the sawdust. The scheme seems to me good, and one that should yield big money. The play is better than most of its class. The action is brisk, the humor original and the business decidedly funny. It certainly requires better development of the story; but that will doubtless be attended to. Mr. Grath, formerly known as Mack, of Sheridan and Mack, kept strictly within the limits of legitimate comedy in his impersonation of the impecunious actor, and by his imperturbable gravity made the part very funny. His acting was very clever, and together with his singing was well appreciated. Ada Boshell made an excellent Irish maid, and deserves especial praise for her dancing, which was remarkably neat. Some of the other parts needed strengthening. The ring performances were all excellent. Robert Stickney is so well known as a rider that it is only necessary to say he maintained his high reputation. Daisy Belmont, petite, pretty and graceful is also a fine rider, and merited the applause so spontaneously tendered her. She is full of nerve and ambition. Johnny Purvis exhibited a well-trained pair of trick donkeys. William Dutton, W. H. Batcheller and others did excellent leaping, and the Davenport Brothers gave a first-class acrobatic act. Altogether it was a very entertaining performance. This week and next, Jack in the Box.

At the Arch Street Theatre, A Pair of Kids did a fair business. I was not pleased with the piece and failed to discover much fun in it. Ezra F. Kendall, as the countryman, was very good, but he was sadly handicapped by a poor play and a poor co. This week, Salsbury's Troubadours in Three of a Kind. Sol Smith Russell Feb. 1.

The Black Hussar at McCaull's Opera House meets with comparatively little favor; but no change of bill is announced for the present.

The Two Johns, J. C. Stewart's co., was the attraction for the week at the National Theatre. Business, as usual, was good.

At the New Central Theatre, Le Clair and Russell's comb. did an excellent business. Harry LeClair and his partner, W. J. Russell, were as entertaining as ever and presented some new features in their sketch. The DuRell Twin Brothers, Silvo, and William Carroll, banjoist, were among the principal features. Special mention must be made of the Wilmots, whose unique bicycle act was the best I have ever seen. Dan Mason's afterpiece, The Jealous Neighbors, in which he and John T. Kelly appeared, was very good, and in their hands very funny. This week Lilly Clay's Consolidated cos.

Driftwood: The Mikado is still running at the Arch Street Opera House. Mr. Mahn introduces a novelty this week in the shape of the Imperial Dragon Orchestra—said to be a co. of orientals—who will produce what they call music. Princess Toto will be produced at this house in handsome style, with new and beautiful scenery and costumes.—At Forepaugh's Theatre The Long Strike was played by an excellent co. and will be followed this week by The Colleen Bawn. Business continues to be good.—The Eleventh Street Opera House finds its new bill has great drawing power, and the tide is still rolling in.—John Stetson has been over to look at The Little Tycoon, and likes it so well that he will doubtless secure it for presentation both in New York and Boston.—Frank Moran, long and favorably known upon the minstrel stage, has accepted an engagement at the Eleventh Street Opera House, the scene of many of his earlier triumphs.—Philadelphia Lodge, No. 2, B. P. O. Elks, has donated $250 to the Actors' Fund toward a fund for the erection of a monument in its burial lot in Evergreen Cemetery.

BALTIMORE.

Mary Anderson still keeps her place as a prime favorite with the theatre-goers here, and the attendance at the Academy of Music last week was both brilliant and large. Since her last appearance here she has improved; she is much more easy and at home, which is particularly noticeable in her by-play. Her English co., however, was a disappointment, for, with the exception of Forbes-Robertson, who is a competent, conscientious actor, it was quite ordinary. Of the performance of As You Like It, no comment can be made except that it is essentially the same as was given in New York early in the season. The latter part of this week, beginning with Thursday night, Mapleson's Opera co. will give a short season of Italian opera, opening in Fra Diavolo, Manon, Carmen and Lucia di Lammermoor constitute the repertoire. Next, Salsbury's Troubadours. On Monday night the house was given up to the Charity Ball.

At Ford's Opera House the Boston Ideals gave an attractive programme to a series of well-filled, well-pleased houses. All the old favorites were cordially greeted and a very friendly reception was given to the new soprano, Zelie de Lussan. On Saturday night Victor, the Blue Stocking, a new opera, was produced for the first time here, and met with considerable favor. The music is bright and melodious, and the libretto quite attractive. The success of the week, however, was The Musketeers, which is not only a pretty opera, but one which is made doubly enjoyable by the clever acting and singing of W. H. McDonald and George Frothingham. On Monday night Ezra Kendall opened to a good house in A Pair of Kids. Next, A Prisoner for Life.

The Private Secretary, with Gillette and Kennedy in the cast, had a week of very fair business at the Holliday Street Theatre last week, and was a good, evenly balanced performance. John T. Raymond in The Magistrate opened to a big house on Monday night. Next, Nat Goodwin in The Skating Rink.

The week started off well at Harris' Masonic Temple Museum with the Monday matinee, when Miaco's Pantomime co. opened to the usual crowded house. Next, A Wife's Honor.

For the current week at the Monumental Theatre Tony Denier's Humpty Dumpty co. is the attraction, and will be followed by Ashton Brothers' Specialty co.

George France and Lulu Delmay are appearing at the Front Street Theatre this week in the sensational drama, Wide Awake, assisted by a good co. which includes several excellent variety stars. Next, Shadows of New York.

Riff Raff: The Mikado is being rehearsed by local amateurs and will be produced at an early date at the Academy of Music for a charitable benefit.—Mary Anderson was the recipient of considerable social attention during her stay here.

SAN FRANCISCO.

Jan. 19.

Alice Harrison in Hot Water at the Bush and the Kiralfys' Black Crook at the California were the sensations last week, each attraction crowding its theatre night after night, standing-room only being displayed at both houses, with people and their money turned away at each place on several occasions. I would be delighted to report the same good things of every house in the city, but I cannot, as the minstrels did only fairly well at the Standard, The Danites moderately good at the Baldwin, Grace Hawthorne ditto at the Alcazar, while Falka ran splendidly at the Tivoli.

Notre Dame, as produced by the Rankin California Theatre co. drew a large and cultured audience to the Baldwin Theatre last night. The importance of this presentation leads me to a preliminary remark or two before touching upon the play and the players. Mr. Rankin has only recently received the manuscript from England, and it differs considerably from the version presented here some years ago as Esmeralda. Crowded houses are greeting this play at the Paris Theatre des Nations, under the name of Notre Dame de Paris. After its first production, in 1850, it was forbidden and suppressed during the entire Imperial regime of France, but was brought out again in 1879. The dramatizations, of course, come from Victor Hugo's "Hunchback of Notre Dame." The action begins with the Festival of Fools in the Streets of Paris; Esmeralda's defense of the Hunchback against the mob; Frollo's plot against Esmeralda; then the revel of Gypsy thieves in the Cœur des Miracles; the compulsory marriage of Esmeralda to the half-witted poet Gringoire; her arrest upon the charge of killing Captain Phœbus; her pathetic scenes with Frollo and her mother in the Prison of Justice; her rescue by the Hunchback, who hides her safely in the tower of Notre Dame, and then meets Frollo, who has pursued them thither, and hurls him from the tower, and receives the pardon of Louis XI.; ending less terrible than Hugo's novel. Here is the cast:

Claude Frollo	D. H. Harkins
The Hunchback	McKee Rankin
Captain Phœbus	Joseph Holland
Chopin, the gypsy king	Frank Mordaunt
Gringoire	George Osbourne
Jehan	C. G. Ray
Esmeralda	Mabel Bert
Fleur de Lys	Adele Waters
Gudule	Mrs. F. M. Bates
Gondelaurie	Mrs. George Osbourne
Ninette	Annie Lockhart

Mabel Bert, as Esmeralda, the gypsy girl, is, of course, the central figure, and no one is more pleased than I to see her at last placed where she has full scope for her abilities as an actress. She was a beautiful gypsy girl—because she was herself. Her hair of raven's hue needed no hand of cunning to make it play a part, nor did her flashing eyes require a training to do more than nature has provided in acting this bewitcher of all mankind. When Frollo, gazing intently upon her matchless figure, says, "Thine image has driven slumber from mine eyes," his words seemed to impress themselves upon the audience as deeply as did the attractive subject of his address. And here the lines which Hugo wrote of his Egyptian dancing-girl are opportune: "Every eye was fixed upon her, every mouth open, and, in truth, while she was thus dancing, what with the sound of the tambourine which her two plump, exquisitely shaped arms held above her head, her bodice of gold, without folds, her spotted robe which swelled with the rapidity of her motions; her bare shoulders, her finely turned limbs, which her petticoat now and then discovered; her black hair, her eyes of flame, she was a supernatural creature." Miss Bert has been slowly but surely, for the past two years, rising to fame; but no one work hitherto has advanced her so far as that of last night. This morning the critics, one and all, at last accord Miss Bert the same praise I have been giving her for the past year.

There was a rude picturesqueness in Mr. Rankin's part of the Hunchback which made it strangely attractive at one moment, then terribly repulsive at another. George Osbourne's popularity bespoke a kindly reception for himself as Gringoire and his wife (her first appearance) as Goudelaurie; but it was not long before Mrs. Osbourne developed the right to claim recognition upon her own merits. Pretty Adele Waters made a picturesque Fleur de Lys. The original music, by Mr. Mullaly, was as acceptable as was the new scenery, by Strauss, and the stage setting, by Chadbourne. Notre Dame will go for two weeks, thus ending the Baldwin season of the California company.

Delightful Alice Harrison has drawn crowded houses all week at the Bush. I say Alice Harrison was the attraction, because she was and because Hot Water had nothing to do with it. Professionals were not en masse at the Wednesday matinee.

The Crook now enters upon its second week at the California, or the fifth of the Kiralfy engagement, and business seemingly grows larger and longer. People turned away and money refused twice last week. The sale ahead and the never lagging interest shown thus far may run the Crook five weeks in all and end their season at the California. Then the Grand may be occupied for a supplementary season of the spectacle at popular prices.

The Tissots' specialty, the Magnanis' music, the Allen Sisters, three little maids, and the dance of the Mikado, and indeed the entire Mikado ballet have won the popular favor and set the city wild with delight. The pretty Allen Sisters are seen in every ballet, which would be incomplete without them, in as much as they are San Francisco girls.

Reed's Minstrels did not fare so well as usual nor as they deserved last week—with Hot Water opposite and The Crook on the block above. Meantime there may be a little sensation in the performance at the cozy theatre that will alarm the natives some of these days, resulting from Charly's present inactivity. When this talented fellow allows a light bill at the Standard, there is generally a rich treat in store for the near future.

Falka continues this, the third week, at the Tivoli, to profitable attendance, and will be followed by The Widow O'Brien, or a night on the Sound, instead of Fun on the Bristol. It transpires that the Krelling Brothers have been enjoined from producing the latter by five different parties, viz.: E. E. Rice, Edward Tannehill, Fawcett Rowe, Mr. Jarrett and Mr. Sheridan. Therefore they produce the former, which is the latter by a different name.

Driftwood: A feature worthy of mention is the magnificent manner in which most of the plays are mounted in San Francisco. The Baldwin, California and Bush Street Theatres have each a yearly contract with F. S Chadbourne and Co., the greatest furniture establishment on the Coast, for a choice from their entire stock in settings. Mr. Chadbourne gives his personal supervision to every first production, and as he has made this branch a close study for many years, he affords great relief to stage management.—Harry Neimans and T. W. Eckert's Juvenile Opera co. appeared last night at the Alcazar in The Mikado, to a splendid audience.—The Mexican Typical Orchestra open a week's engagement at the Alcazar, 25th, which may be extended if there is sufficient profit to justify it.—Will Adams is still treasurer, Ned Salisbury doorkeeper and George Wallenrod manager, and are making Mr. De Young's beautiful theatre a prominent institution in amusement circles.—Salvini opens at the Baldwin Feb. 1 for a month in Othello.—Instead of disfiguring the husband of Heartsease with vitriol, as was the first intention of the adapter, and so reported last week, the play was altered so that Heartsease took her sudden revenge, by throwing ether upon her wayward lord and setting fire to him; which Grace Hawthorne did in good form, thus causing a telling stage effect, and completing a novel climax last week at the Alcazar, in addition to that which I had previously written.

ALABAMA.

MONTGOMERY.

McDonald's Opera House (G. T. McDonald, manager): Kendall Comedy co., supporting George and Lizzie Kendall in Woman Against Woman to crowded houses 18th, and in various pieces rest of week. Large and delighted audiences. Museum prices.

Montgomery Theatre (Jake Tanenbaum, manager): Daniel Sully's Corner Grocery to small house 14th. The Emma Abbott Opera Company presented Linda of Chamouni 15th; The Mikado at matinee and Mignon. M. B. Curtis in Spot Cash to small but well pleased audiences 18th. J. W. Baird's Minstrels to good houses 19th.

Items: E. E. Zimmerman, Manager James O'Neill's Monte Cristo co. was here 14th. He said that in addition to Monte Cristo Mr. O'Neill would play Hamlet next season.—Harry Heine, business manager for Harry Miner's Silver King co. is here arranging dates for his co.—Frank Curtis, business manager Spot Cash, left for the East via Chicago on important business 18th. Mr. Curtis was fortunate in securing the services of Loraine Rogers to fill his place during his temporary absence.—J. H. Cook, a very promising young actor, who visited our city last season with the Golden troupe, is now connected with the Kendall co. He was warmly greeted by his friends.—Ralph Howard, late of Bells o' Shandon co., joined Kendall's Comedy co. here 20th.—Frank Burns and his wife Pauline Ames and their daughter left J. T. Hinds' Bells o' Shandon co. at Greenville, Ala., 19th, and reached our city 20th. Several friends in this city and some few strangers assisted them in getting tickets for Chicago. They left that night.—During the matinee performance at McDonald's Opera House, 20th, Mrs. Kendall received a telegram announcing the death of her last and youngest sister at Quincy, Ill. It was a severe shock, but she bravely went through with her part. When the performance was over and the audience heard of it, they expressed great sympathy.

HUNTSVILLE.

Opera House (Oscar R. Hundley, manager): Kersands' Minstrels played to good audiences 14th, 15th and 16th. J. B. Polk appeared 18th to good house and gave excellent satisfaction.

SELMA.

Academy of Music (L. Gerstman, manager): M. B. Curtis in Sam'l of Posen, 19th, pleased a large audience. James O'Neill, with very fine support, 20th, to a crowded house. O'Neill was called before curtain after each act.

MOBILE.

Mobile Theatre (Jake Tannenbaum, manager): James O'Neill's second visit in Monte Cristo was a trifle more successful than the first; standing room only 18th and 19th. Baird's Minstrels 20th and 21st. Slim houses, though the performance was very good. The music and singing very excellent.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): M. B. Curtis presented Sam'l of Posen, 20th, to a large and most enthusiastic audience. He was ably assisted by a good support, specially among whom may be mentioned Albina De Mer, who made an excellent Celeste.

ARKANSAS.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): The charming little actress, Patti Rosa, captured our theatre-goers 15th and 16th, producing Bob and Zip. Miss Rosa had splendid houses. A much larger audience attended the second night than the first—something never known here before. Miss Rosa is pretty, and above all, a charming actress. Her singing is not the best, as she has not a very good voice; but she fully makes that up by her good acting and dancing. Miss Rosa has surrounded herself with a good co., among them being John W. Dunn, who portrays the characters of the Frenchman and Italian to perfection; also Harry Warren, the comedian, who—well, he is immense. Oliver Byron presented The Inside Track and Across the Continent to fair houses 19th and 20th. This was Mr. Byron's first appearance in our city.

Items, Alvin Thomas, our stage manager, deserves special mention for his fine stage-settings during the Patti Rosa and Byron engagements.—Charles Garrett is no longer connected with our Opera House. He has been treasurer since the opening of the season.—Peck's Bad Boy co. 29th; Koland Reed, Feb. 1; Silver King, 10th, 11th.

HELENA.

Helena Opera House (B. R. Fitzpatrick, manager): Fred Warde, supported by an excellent co., gave a splendid performance of the new tragedy, Galba, the Gladiator, 20th, to a large house, Peck's Bad Boy, Feb. 2.

LITTLE ROCK.

Grand Opera House (J. E. Reilly, manager): Fred. Warde and a strong co. presented Virginius 15th, Richelieu matinee and Galba the Gladiator 16th. Splendid business. Mr. Warde was called several times. Henry Aveling and Miss Mittens Willett are worthy of mention.

Item: The Grand is no more. Yesterday Quinn and Gray bought out Manager Reilly's contract and lease. They will at once begin to remodel the building for their wholesale dry-goods house. Manager Hyde will now have a monopoly of the theatrical business. Ex-Manager Rielly will start on the road with the Dude Minstrels.

COLORADO.

DENVER.

The week ending 23d added another to the long list of successful weeks at The Tabor since the opening of the season, which has thus far been the most profitable in the history of the house. Mr. and Mrs. Florence should draw respectable houses anywhere, and that they succeeded here is not surprising. Everybody was delighted with Mr. Florence's quiet humor, and his wife's dresses took up a vast deal of attention. It was their first engagement in Denver. The English Dark Days co. week of 25th; Maggie Mitchell, Feb. 1, week; Evans and Hoey 8th, week; McNish, Johnson and Slavin's Minstrels, 15th, week; May Blossom, 22d, week; Signor Salvini, March 1, 2, 3; Kiralfy Brothers' Black Crook, 4th, 5th, 6th.

At the Academy no attraction has appeared for quite a while. Mr. Hughes, the manager, has now sole charge of the office.

After being closed for some months the California reopened Saturday night, 16th, with the Excelsior Minstrels, a local affair of distinct African descent, as the attraction. There was a big house, with the thermometer away down below zero. It is proposed to keep these minstrels (alleged) on the boards for a short time, when specialists will be engaged and together with the services of the little German band the ball will be kept rolling.

All on the Quiet: The current report that the Harrison and Gourlay party arrived Thursday, 14th, was premature. In fact it was decidedly previous, as the co. did not get here at all, and therefore disappointed a large number of people who kept changing their tickets from one night to another. The party were confined for six days at least, at Ellis, Kansas, a station on the Kansas Pacific, with huge drifts of snow surrounding them. They favored the good people of Ellis with a performance of Skipped by the Light of the Moon in the schoolhouse.—Leadville amateurs are rehearsing Pirates of Penzance. In its issue of 17th the *Tribune-Republican* had a long New York letter regarding the American Opera co. Cuts of several of the members were exhibited.—The Scott-Saxton School of Elocution is now located in the Tabor grand block.—The Five and Forty Blackbirds will give another show as soon as dates can be secured at the Tabor.—J. Randall Brown, the mind-reader, entertained a fair house at the Tabor Sunday night 17th. Everybody thoroughly satisfied. He goes to the Coast and then will perhaps take in Australia.—It is reported that Harrison and Gourlay will sue the Kansas Pacific for damages.—*The Play* reprinted our Gusher's advice to the Western girl's manager, and for some reason it incurred the displeasure of some of the young lady's numerous friends. *The Play* says on the subject: "We wish as heartily as anyone for the success of the gifted little lady, while still holding that the Giddy Gusher was most sensible in her advice to the young lady's parents."

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Amateur talent presented an agreeable entertainment for charitable purposes, 19th. Beautiful Forever, The Rose of Auvergne and a Happy Pair was the bill. Among the participants was Justine Ingersoll, daughter of ex-Gov. Ingersoll, who some time ago played a part at the Madison Square Theatre, New York. The lady has undoubted histrionic talent, and her impersonations were artistic. The performance will be twice repeated; once in Bridgeport and another time here. Rajah, 29th, 30th.

Carll's Opera House (P. R. Carll, manager): Thatcher, Primrose and West gave the best minstrel show of the season 19th. Frank Mayo paid us a second visit in Nordeck and remained three days. This capital play, than which I have seen few better, was splendidly acted and although greeted by a fair house on the opening night. Business increased the following two.

Bunnell's Museum: Elliott Barnes appeared in the leading roles of two of his own plays last week—The Artist's Daughter and Only a Woman's Heart. The houses were good sized.

American Theatre: A very poor variety show drew light houses last week. Beginning 25th, The Jolly Jowlers.

Items: Frank Mayo and Kathryn Kidder were guests of Miss Ingersoll Saturday.—The picture representing Mayo as Waldemar is calculated to hurt his play somewhat. People are inclined to associate Mayo with Davy Crockett. Nordeck is a play of an entirely different character, yet the dress of Waldemar in the "cut" looks so much like that of Davy Crockett that people are apt to labor under the impression that both characters are of the same general style, and that the plays are similar.—Gov. Harrison occupied a box at Nordeck the other night. Between the acts the Governor was introduced to the principals of the cast.—Bunnell contemplates changing his museum into a cheap-price combination house—scale, twenty, thirty and fifty cents.—Press Eldridge has sold out his interest in the American Theatre.—Thomas' concert at Carll's 28th.—Manager Carll does not advertise with the *Register*, and Manager Wall seems to have no use for the *Palladium*. The *Journal and Courier* is now the recognized authority in matters theatrical.

MYSTIC.

Central Hall (Ira W. Jackson, manager): The Count and Countess Magri (Mrs. Tom Thumb) appeared 21st, afternoon and evening, to good business. The co. induces Baron Magri (brother to the Count), the midget sisters, Lucy and Sarah Adams, and Prof. Logrenia conjurer. Very pleasing entertainment. The little people are decidedly talented and their beautiful costumes attracted much attention. The co. spends the present season in the States, and then goes to South America. Denman Thompson, 28th.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): The Laura Dainty co., in A Mountain Pink, was well received and warmly applauded. Miss Dainty, as Sincerity, the Mountain Pink, was supported by Carrie Hynson, as Harold Wilmot and a good co. Miss Dainty received a recall at the end of the third act, and in a neat speech thanked the audience in behalf of herself and co.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): Thatcher, Primrose and West's Minstrels 18th. Biggest house of the season. Performance was excellent, even better than on their previous visit. Frank Mayo in Nordeck, 19th. Davy Crockett 20th. In Nordeck, Frank Mayo, J. H. Taylor, Kathryn Kidder and Emma Wilmot gave a fine rendition of their respective roles. Mayo was good in Davy Crockett, and was ably supported by Miss Kidder. Wish to make special mention of the fine acting of little Master Charley Throppe as Bob Crockett. The little fellow gives great promise as an actor for a boy of six years, and will surely be heard from in the years to come.

DANBURY.

Opera House (C. L. Taylor, manager): Laura Dainty in A Mountain Pink gave satisfaction to a rather light audience, 20th, 22d and 23d. Miss Dainty was clever and the majority of the co. did well.

WATERBURY.

People's Theatre (Jean Jacques, manager): The appearance of Frank I. Frayne and his fine co. in Si Slocum 20th was the means of crowding the theatre to its utmost capacity. Neil Burgess in the Widow Bedott attracted another large audience 22d. They laughed at and applauded the Widow until the fall of the curtain. G. W. Stoddard's Elder is a fine piece of work. The Wilbur Opera co. this week is sure to meet with big business.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Thatcher, Primrose and West's Minstrels were greeted by an overwhelming audience 20th. They enthusiastically encored almost everything on the programme, which was one of the best ever presented here.

Allyn Hall: Ullie Ackerstrom closed her second week of a very successful engagement; her second here this season. This talented young actress has many admirers in this city.

American Theatre: Business continues excellent. A strong specialty co. was presented past week.

Death: Professor A. G. Sherlock, who was well known throughout New England as an organizer of local opera cos., and who so successfully managed the carnival of authors here last season, died suddenly of apoplexy at Antrim, N. H., on last Friday. He was a charter member of Hartford Lodge of Elks, which organization had charge of the funeral in this city on last Sunday.

NEW BRITAIN.

Grand Opera House (John Hanna, manager): The business of Stetson's Mikado co., 18th, amounted to $700. Frank I. Frayne played Si Slocum to a good sized audience 21st. Neil Burgess, as Widow Bedott, kept a good house in an uproar 23d. Your correspondent wishes to thank Mr. Reid, manager of above co., for very courteous treatment.

DELAWARE.

WILMINGTON.

Grand Opera House (J. K. Baylis, manager): The Strakosch Opera co. appeared 21st in Carmen and 22d in Martha. Only fair houses.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (J. W. Albaugh, manager): John T. Raymond and his excellent co. drew good houses all week to see The Magistrate. This week, Mary Anderson. Large advance sale of seats. Mapleson's Opera co. Feb. 1, 2 and 3, giving Fra Diavolo, Carmen and Traviata.

National (W. H. Rapley, manager): Clara Morris drew fine houses all week. She was suffering with a severe cold, and fainted between acts Saturday afternoon while playing Camille. The co. gave The Mountebank in the evening. This week, Rhea. Julia Wheeler as Galatea Friday night, for her benefit. Next week, Duff's Mikado.

Herzog's: Mattie Vickers to packed houses last week, in Jacquine. This week, The Galley Slave. Next, Banker's Daughter.

Dime Museum: Sid C. France this week in Marked for Life.

Items: Ford's Opera House is closed, Manager Ford having given it up. Several parties have talked of renting it, but as the price asked ($3,000) is more than any manager is likely to get out of it, this season at least, it is likely to stand idle. I hope it will until some much-needed improvements have been made.—Kate Forsyth made a hit as Mrs. Posket. She received a great deal of social attention during the week. Saturday, with a party of friends, she attended Miss Cleveland's reception, after the matinee. On Sunday Judge and Mrs. MacArthur entertained her at dinner.—A fair house greeted Clara Louise Kellogg at Congregational Church 19th.—There was a good deal of applause and several handsome floral offerings. Francis Noyes was presented with a floral bycicle.

FLORIDA.

JACKSONVILLE.

Park Theatre (A. B. Campbell, manager): Another visit of the Bijou Opera co., 18th and 19th in The Mikado and Doctor of Alcantara, to fair houses. Adelaide Randall is quite a favorite here. Annie Pixley, in M'liss, 22d, to a crowded house. The audience were delighted with this charming little actress, and her singing was highly appreciated. Emma Abbott, 27th to 30th.

GEORGIA.

AUGUSTA.

New Masonic Theatre (S. H. Cohen, manager): Annie Pixley presented Zara 18th, at the matinee, and M'liss in the evening. It is worthy of note that both

performances were the best attended of the season. Miss Pixley always does well here. She is much improved, and her winsome ways and ravishing smiles always captivate. Templeton's Mikado co. to good business, 22d. Fine matinee 23d. Some excellent voices, notably Mikado, Charles Harris; Poo-Bah, George Broderick; Nanki-Poo, Jay Taylor; Yum-Yum, Lucille Meredith; Pitti-Sing, Hattie Starr; Katisha, Emma Baker; Peep-Boo, Selina Rough. The chorus is strong and well trained. The only drawback is that there is no orchestra; a pianist doing all the music. Mr. Harris, stage manager, explains this by saying he carries twenty-nine trained voices, and the addition of ten or twelve competent musicians would render the business unremunerative.

So! Harry Buckley, of the Templeton Opera co. desires to be remembered. Says nothing he can do would be too good for THE MIRROR.—Theatre parties are now quite the rage, and ladies gentlemen in full evening dress make the balcony glitter with satin and gems. It is a pretty idea and worthy to be kept up, provided they will suspend conversation when the curtain rises.

ATLANTA.

DeGive's Opera House (L. DeGive, proprietor): Our attractions this week have been of a high order, and good patronage has been the result. Emma Abbott, with a co of first-class artists, gave The Mikado, 18th, repeated at matinee, and Luida di Chamouni, 19th, to large and well pleased audiences James O'Neill's Monte Cristo 22d and 23d, with Saturday matinee, and the theatre was taxed to its utmost to hold the immense crowds that were in attendance at each performance.

Personal: Your correspondent acknowledges courtesies from E. E. Zimmermann, manager of Monte Cristo co. A more pleasant gentleman we have never met.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Annie Pixley attracted a large audience 21st, in M'liss. People were delighted with this little lady's second visit here. Emma Abbott opened a four nights' engagement 22d, in La Traviata, to a large and fashionable audience. Bohemian Girl at matinee 23d and The Mikado night of 23d, to still larger houses. Mignon 25th, Linda 26th, to equally large business. This co. is quite a treat for our people and they showed their appreciation. James O'Neill, 27th, 28th; Janish, 29th, 30th.

COLUMBUS.

Springer Opera House (Theo. M. Foley, manager): M. B. Curtis in Spot Cash to a large house, 16th. James O'Neill in Monte Cristo, 21st, to a very large house.

NEWMAN.

Newman Opera House (J. T. Reese, manager): McElrish's Dramatic co. 16th, to a well pleased audience. This is a very good co. and deserves the patronage of the people. E. R. Dalton joined the co. here.

MACON.

Academy of Music (H. Horne, manager): The most brilliant success of the season was scored by Emma Abbott and her superb opera co., 20th and 21st in The Mikado and La Somnambula. Despite advance in prices and bad weather, the house was crowded at each performance.

Personal: Manager Horne has this season furnished our public with attractions far superior to those of any previous season, and the business of the house has improved correspondingly.

ILLINOIS.

CHAMPAIGN.

Armory Opera House (A. C. Wilcox, manager): Pat Rooney and co. to a crowded house 19th. Hollywood Juvenile Opera co. gave a tame representation of that popular opera to a crowded house 21st.

ROCKFORD.

Opera House (C. C. Jones, manager): A stormy night and a society party affected the business of Frederick Bryton in Forgiven 18th. Return engagement to a light house. Nothing but praise can be said of this talented actor, who is ably supported by Sidney Armstrong, Harry Harwood and an excellent co.

KANKAKEE.

Arcade Opera House (Col. Al. C. Clark, manager): Dan Sully's Corner Grocery played to a $250 house 21st. Sam E. Ryan, as Daddy Nolan, made a decided hit. The co. gave a first-class performance and kept the audience in roars of laughter.

DECATUR.

Smith's Opera House (Frank W. Haines, manager): Pat Rooney, 18th, full house. Wallick's Bandit King, 21st; good house. The acting of Fred Lyons is by far the best feature of the play. Bartholomew's Equine Paradox, 25th, one.

ENGLEWOOD.

Opera House (John B. Lanyon, manager): Kate Field came 18th in her lecture, "The Mormon Monster," to good business. Dan'l Sully's Corner Grocery held the boards 19th to good business. Entire satisfaction. Dan'l is immense, and his support is good. Forgiven 30th; Midnight Marriage 2d; Two Johns 27th.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The Bandit King co., with James H. Wallick in the title role, appeared 20th and drew a fair house. Zozo, the Magic Queen, with Adelaide Cherie as Zozo and George H. Adams as Washington Knowall, came 22d and 23d, with matinee. The scenery is magnificent, and although but few ladies were present, the attendance was good. The piece is a very good one and contains no objectionable features.

BLOOMINGTON.

Opera House: Harry Webber week of 18th to good business.

Dudley Theatre: Tin Soldier, 16th, to crowded house. Great satisfaction. Parlor Match, 20th, to good business. Storm-Beaten, 27th, 28th.

STREATOR.

Plumb Opera House (Williams and Croswell, managers): Zozo brought out large audiences 20th and 21st. Great things had been expected from this co., and it must be said that all promises were amply redeemed, as it is, without exception, the brightest, liveliest and most beautifully mounted piece ever produced in this town. The comedy part was taken by G. H Adams. It would be a matter of difficulty to find his equal in that line.

CAIRO.

Opera House (Thomas W. Shields, manager): Fred. Warde in Damon and Pythias to a crowded house, 22d. Audience was enthusiastic, and Warde was called before the curtain for a speech. At the urgent request of a large number of persons, Warde cancelled his contract for Belleville, 23d, to remain over in Cairo and play Virginius.

DANVILLE.

Grand Opera House (Leslie Davis, manager): Lester and Williams' Parlor Match co. 21st. Juvenile Mikado co. 22d. Both to very light business. The season has been exceptionally bad, the only encouraging feature being the reports that business in neighboring towns is even worse than here.

INDIANA.

INDIANAPOLIS.

At the Grand, Rag Baby attracted the attention of theatre-goers 18th, 19th, 20th, and presented the old reliable Frank Daniels and the other dog in excellent shape. The cast has been materially changed. In truth, there is nothing in the piece now but Old Sport. Aimee filled the week, presenting Mam'zelle and Miss or Mrs.? It is quite a novelty to see her in comedy of this kind, and she should be given a wider scope. It is strange that she sang the German pieces better than any others. The second act, being given principally off the stage was a decided innovation, and was not, for a considerable time understood. The attendance was only fair owing to severity of the weather. Shadows of a Great City week of 25th.

At English's, owing to several cancellations and consequent blank dates, Fred. Felton slipped in a very mediocre Hidden Hand co. The light houses in this instance can not be accorded to cold weather. Hazel Kirke 28th, 29th, 30th.

Museum: At this place the week has been a good one Saved from the Storm and Without a Home, with trained dog auxiliaries, being the cards. The Newton Beer Stranglers of Paris co. is billed.

Zoo: The Davene attraction. Fair show; poor houses. Next week, change of bill, female band, etc.

Elbow Shots: The Shadows of a Great City was the first to hang banners from the electric-light towers. Every tower in the city is thus decorated.—Lulu Burt has gone to Decatur, Ill., to sing in a series of concerts.—Joseph Grand Gordon is reinstated in the box-office at the Grand.—Charles H. Greene was dispelling the Shadows of a Great City here this week.—A new paper has been started, or, rather, the old *Scissors* is revived. It will be devoted to local theatricals, and is, of course, a "long-felt want."—I have just read the card of Canby in last week's MIRROR in regard to the Carleton-Mordaunt correspondence. 1. Mordaunt did not say he wanted to steal Carleton's business. 2. The request for ten seats was not an unusual request, nor would its compliance have been a breach of etiquette. Did not Clio management send seats to Mordaunt for all of his co., and did not Clio have as good business as as Carleton? 3. The second letter to Carleton the latter does not publish. It merely referred to the many favors granted Carleton in times past, and expressed a hope that when next Carleton came crying for favors he would be better able to appreciate them than now, when feeling big.—The seats asked for were kindly given by Manager English.—F. G. White was released from the Insane Hospital, but his mental weakness is recognized by sundry peculiar ideas. He will be returned to the hospital.—Julius Cohn will go ahead of Aphrodite, which indicates that the Morris Paradox is laid up indefinitely.—It is intimated that Burt Dasher, of the Kankakee Line, will be interested in the management of Gus Williams next season.—Stranglers of Paris closed Saturday night at Providence, R. I., and expected to open at the Museum here on Monday afternoon. The jump could not be made, and the opening was delayed till Tuesday.—The Elks' benefit has been postponed.—Kit Clarke wants to enter libel suit against the *Herald* for intimating that he was a bank cashier.—The Gilmore girls have joined Silbon's co.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): I found on my return after a two weeks absence that this place had done a paying business, and everybody was happy. W. J. Scanlan, in Shane-na-Lawn, with a co. that was not the best, had a good house 22d. The defects of the co. were fully compensated for in the efforts of Mr. Scanlan. Joseph Murphy is always sure of a pleasant reception here, and presented the somewhat time-worn Kerry Gow to a big house 23th. Redmund and Barry, comparatively unknown in Fort Wayne, made their initial appearance in A Midnight Marriage 16th, and the box-office receipts were large enough to make the eyes of the average manager sparkle with joy. The audience was appreciative, and the manager personally complimented Mr. Simonson on his manner of running the house. McIntyre and Heath's Minstrels, 19th, gave a performance that will not begin to compare with those seen here earlier in the season. The City Band packed the building 20th, the occasion being their annual concert. Parlor Match, Feb. 1, and Mendelssohn Quintette, 2d.

Items: W. T. Fay, late of Burke's Humpty Dumpty co. has arrived here and will take charge of Brady and Garwood's interests.—The Palace variety theatre will close for two or three weeks for a reason I am unable to ascertain.—George A. Dickson is here paying some of the bills contracted by their former agent Julius Kahn.—Will Friend with Tannehill's Fun on the Bristol is here visiting his parents and receiving the congratulations of his friends, who have seen the numerous comments favored him.

COLUMBUS.

Opera House (John Doup, manager). Professor Morris' Equine and Canine Paradox, 18th and 19th, with matinee 19th, to large business. Chimes of Normandy was rendered by C. F. Durant, of Chicago, assisted by local talent, 21st, 22d and 23d, to fair business. Best rendition of this popular opera ever seen here. Mortimer and Weaver's co. began a week's engagement 23th in a round of popular dramas, but will give way night of 27th to Skipped by the Light of the Moon. John T. Dickson, who is managing Morris' Paradox, retains all of his old-time popularity, and makes new friends daily.

A Suggestion: Considering that THE MIRROR has always been the warmest advocate of the Actors' Fund Association, would it not be the proper thing for its numerous correspondents to create a fund to be known as "THE MIRROR Fund," to be contributed toward the proposed monument to be erected by the Association. Or would it be inconsistent with the laws of the Association.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): Clio, with an excellent co., was presented 19th and 20th, to good business. Aimee, in Mam'selle, to a large and delighted audience, 21st. We, Us & Co., 28th.

Items: The Grand has been presenting the Lester and Wallace comb. in connection with an olio of "freaks." Cheap prices.—While Clio was here a young lady of this city applied and was admitted to its ballet.—Alice J. Fischer, who made her debut last week as Princess Zuliski in Mayo's Nordeck, is a native of this city. Miss Fischer is a protege of Senator Voorhees, and has been studying in the East under Belasco and others the past two years.—Manager Naylor played Aimee at twenty-five, fifty and seventy-five cents and the people showed their appreciation of his kindness by a very large and fine audience.

KOKOMO.

Opera House (H. Henderson, manager): Lester and Williams' Parlor Match 23d, to good business.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Mason's Uncle Tom's Cabin drew a crowded house 18th Very poor affair. W. J. Scanlan made his first appearance here, 20th, and attracted a large house. He was well received. Dan'l Sully in Corner Grocery, No. 2, 22d, drew only a fair house. The weather was very bad.

RICHMOND.

Phillips' Opera House (Dobbins Brothers, managers): Fowler and Warmington's co., 21st. in Skipped by the Light of the Moon. Large business and good satisfaction.

Item: Will Iliff of this city went with the Skipped by the Light of the Moon co. as agent.

LOGANSPORT.

Dolan's New Opera House (William Dolan, manager): W. J. Scanlan in Shane-na-Lawn 21st, to good business. Owing to the carelessness of the management, the Rooney co. and Bandit King co. both secured the same date. Up to noon of 23d things looked very lively for Manager Dolan. Matters were settled by the two combs. agreeing to alternate their acts and specialties.

CRAWFORDSVILLE.

Music Hall (Albert S. Miller, manager): Pat Rooney came 20th to fair house and general satisfaction. Rainy night. Lester and Williams' co. in A Parlor Match, 22d, to only fair business.

IOWA.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The Milan Opera co. 19th in Traviata to a large and fashionable audience. The several principal voices were all of a superior order. Mlle. Romeldi has a fine, strong voice, and acts well. The chorus was composed of a homely set of people, who sang well. Audience enthusiastic. Romany Rye was produced 20th by a thoroughly competent co. Fine spectacular drama; large audience.

KEOKUK.

Gibbons' Opera House Maud Atkinson and her clever husband, Richard Johnston, are booked for week of 25th. They will undoubtably fill the house every night.

DUBUQUE.

Opera House (Duncan and Waller, managers): A. R. Wilber's Dramatic co., week of 18th, to houses in which standing-room was at a premium. Cheap prices.

Suit: Harry Doel Parker has brought suit against Duncan and Waller and A. R. Wilber for $3,000 for producing Hazel Kirke here Monday evening. Mr. Parker claims to have bought the sole right of Hazel Kirke from A. M. Palmer.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Draper's Uncle Tom co., 19th and 20th; fair houses.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): The Simon Comedy co. closed a week's engagement 16th, during which Solomon Isaacs, Dora, Oliver Twist, Rip Van Winkle and My Mother-in-Law were presented in a creditable manner. Low prices.

Grand Opera House: Michael Strogoff to enormous houses 18th, 19th, 20th. The numerous soul-shuddering situations and the moral ballets were, as usual, received with unlimited favor.

Fire: At the Strogoff matinee, 20th, what might have been a very disastrous fire was prevented by two men named McIntosh and Smith. While the curtain was down and the stage was being set for the fourth act, fire was discovered among the drops near the border-lights. The noise behind the curtain soon alarmed the audience, which was on the point of stampeding, when the local manager stepped out, and in a few words reassured the audience. The exits were thrown open and the house cleared in less than a minute. Meanwhile McIntosh and Smith, who were in the rigging-loft, had cut the ropes holding the drops, thus allowing them to fall to the stage, where they were promptly drenched. The Strogoff co. lost four drops and the Grand two. The fire was caused by the drops coming in contact with the border-lights, which were not sufficiently protected by the wire netting. This will be at once remedied. The loss will not seriously inconvenience the Strogoff co. nor interfere with their dates.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): Charles A. Gardner's Karl co. disappointed 14th. It is reported that the co. has disbanded. Wilber's Lyceum Theatre co. began a week's engagement 18th; panic prices. Fair co. House filled each night. Lillian Brown, assisted by local talent, will produce The Mikado sometime in February.

OTTAWA.

Opera House (Samuel Smith, manager): Rentfrow's Pathfinders appeared 20th to a fair audience. Performance satisfactory.

FORT SCOTT.

Opera House (W. P. Patterson, manager); Rentfrow's Pathfinders, in Scraps, 18th, to business as good as could be expected. Master Frankie Jones was the principal feature. Patti Rosa, Feb. 9.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): May Blossom, with very nearly the same cast as last season, repeated the success it then achieved. If possible, Georgia Cayvan is more natural as the heroine than she then was. Forrest Robinson does not suffer in comparison with his predecessor, C. B. Compton. Eliza Logan and Ben Maginley were almost perfect in parts specially suited to them. Bad weather and fair business. J. B. Polk in Mixed Pickles to good business. The play is an elongated farce, with not a particularly original plot. It moves rapidly, the situations are laughable, and it is well acted, Alex. Vincent fairly sharing the honors with the star. Lotta, 25th.

Masonic Temple Theatre (Whallen and Boucicault, managers): Alone in London, as presented by the co. headed by Herbert Archer and Cora S. Tanner, is by odds the best of the plays of its kind lately seen here. In the co. are William Herbert and Jennie Satterlee, and the entire cast is of an even excellence. Business very good in spite of snow, cold and rain. Closed until 28th, when Montezuma reopens the house.

Harris' Museum (P. Harris, proprietor): After Dark attracted the usual large audience. It is an old play, and seems to have lost none of its popularity. J. H. Keane, 25th.

New Grand Theatre (J. P. Whallen, proprietor): Castine's co. in The Widder had a very good week, giving a satisfactory show. The piece is merely a skeleton affair to introduce the variety acts of the members of the co. Swift and Chase, in a musical moke sketch, made a genuine hit. Friday night the programme was somewhat curtailed to allow a number of amateurs to contest for several prizes offered by the management. A large audience assembled to enjoy the awkward efforts of the aspirants. Australian Novelty co., 25th.

Items: B. S. Crane, representing Lotta, is here.—The Nevada concert at Liederkranz Hall, 29th, was largely attended.—It is said Carleton asserts he will never return to this city. The papers unsparingly criticised and ridiculed him because of his exaggerated self-esteem. He has a magnificent voice, brought a good attraction, and perhaps has some cause for not thinking kindly of Louisville.—Friday is now set apart at the Grand as Amateur Night. It proves a drawing feature, and who knows but that a Nat Goodwin, a W. J. Scanlan, or Adonis Dixey may be developed.—Alfred Clarges, a member of the After Dark co., gracefully contributed a sum of money for the relief of the suffering poor from the extremely cold weather.—Kate Field will lecture on "The Mormon Monster" at Liederkranz Feb. 4.—Forrest Robinson is a remarkably good actor for so young a man. He received his early training in good company, playing in San Francisco in stock with James O'Neill, C. B Bishop, T. W. Keene and others of that stamp.—Hal. Mathers, late of Harris, will soon open a cigar store and billiard room. Success to the venture.—The river editor of the *Courier-Journal* perpetrates the following, referring to current show ads. in the paper: May Blossom, The Widder, Mixed Pickles, Alone in London, After Dark.—The enlarging of several Fourth Avenue business houses will force the "Between the Acts" place so well known to visiting professionals, to remove some distance back of its present location. Its private and secluded precincts will, however, still be easily accessible from the theatres:

PADUCAH.

Morton Opera House (John Quigley, proprietor): The Skiff Mikado co. 18th and 19th to very large and fashionable audience. Fred. Warde, 21st, to good business.

MAINE.

PORTLAND.

Theatre: Despite the assurances of Manager Maguire Myra Goodwin's co. went to pieces before reaching here, and her dates (18th and 19th) were cancelled. Barlow, Wilson and Rankin's Minstrels drew a large house 23d, owing partly to the two weeks' fasting of the theatre, but principally because of the merits of these minstrels. George Wilson is a funny man and a great favorite here. Carl Rankin's fun is not forced. The rest of the co. was fine, choruses especially good, and chestnuts scarce.

Items: Charles Yale is booming his Devil's Auction co., due here 29th and 30th.—The famous trick-horse, Dolly, is a coming attraction at the Bijou.—Mine host Martin, of the Falmouth, aired the press gang in his new $3,000 turn-out this week, and Kentucky thoroughbreds are scarce in this section now.—The local authorities have been appealed to for suppression of the skating-rinks.—The Gusher's criticism of "Othmar" has caused much comment, and Ouida's admirers are indignant.

MARYLAND.

HAGERSTOWN.

Academy of Music (E. W. Mealey, manager): Mlle. Rhea, supported by a good co., in Pygmalion and Galatea, 22d. Small audience. Lawrence Marston's Wife's Honor co. is billed for the 28th, 29th and 30th; Tony Denier's Humpty Dumpty Feb. 2; Waite Comedy co., 3d, 4th, 5th and 6th; James Owen O'Conner 18th, and Pat Rooney 25th.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Last week was enough to knock out even The Giddy Gusher. Siberia, 19th, had a rain-storm to contend with but drew large house. A wet night was served up with Burr Oaks 21st, but that was nothing compared with the play or co. Denman Thompson had the same kind of weather, but the large audience that saw Joshua Whitcomb, 22d, were as well pleased as ever. Private Secretary, Feb. 1; Lester and Allen, 3d; Lizzie Evans 10th.

All Sorts: The Casino Theatre failed to open last week, the Manager having given up the "ghost." This leaves the Academy without any opposition, as the skating rink remains closed.—Gus Moulton is sole owner of Burr Oaks now.—Denman Thompson will produce in the near future, a new play of the Joshua Whitcomb order called The Old Homestead. Ignacio Martinetti will not be in the cast, but will go out with the Martinetti family, who take the road soon.—Charlie Love and his bride received the congratulations of friends while here.—Mrs. Love is very pleasing and accomplished musician.—A local paper having published the report that H. Wayne Kills had sued Denman Thompson for $5,000, the price of his play, Rich and Poor, which was produced here last season by Mr. Thompson. I interviewed the latter, and was told that he had been sued some time ago, and had placed his case in the hands of New York lawyers; but it had never come to trial; neither had he heard anything more about it. "The play was very poor, as you know," said Mr. Thompson, "and I wisely dropped it. I will produce it before a judge and jury, and if they say it is a success, I will willingly pay the claim."

NEW BEDFORD.

Opera House (J. C. Omey, manager): A large and well-pleased audience greeted Siberia 20th. George R. Parke as Nicolai and Emma Vaders as Sara were frequently applauded for their fine acting. The Park Theatre co. began a week's engagement 25th, presenting a number of popular plays.

From Various Sources: The many friends of Topsy Venn in this, her adopted home, express their regret at the accident to that lady in New York, and wish her a speedy recovery.—There is a prospect of a general strike in the cotton mills of the city, which will, if realized, affect the variety and minstrel entertainments.—An amusing conversation was overheard by your correspondent at the performance of Siberia 20th. Two gentlemen came in at the commencement of the fourth act—the courtyard scene. Nicolai, as a Russian soldier, stands guard at the entrance to the palace of justice. He shows emotion by long-drawn breathings and swayings to and fro. First gentleman remarks to companion: "That is ——— ———, of the City Guards." Second Gentleman—"He seems terribly embarassed. Hope he will not tumble off the steps." First G.—"I guess he will stand it; he's a plumber." When Nicolai was recognized by Sara and denied his name in a firm and deep base voice, a blank look overspread the faces of the late-comers, and for some minutes they applied themselves assiduously to the programme.

BROCKTON.

City Theatre (W. W. Cross, manager): Siberia was played to fair houses and gave excellent satisfaction 21st and 22d. George R. Parks, late of the Boston Museum co., assumes the leading role and made a decided hit. Ullie Akerstrom this week.

People's Theatre: Kennedy's Jolly Jowlers played to fair business, with a change of bill every other night, week of 18th.

Fair: The G. A. R. Fair, given in the City Rink from the 19th to the 23d, inclusive, had an average attendance of four thousand people, which seriously affected the business at both of the theatres.

Item: Frank M. Buckley, of the City Theatre, is spending a week with his brother (Joe) treasurer of the Union Square.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): It is with genuine pleasure that I again write Mr Cosgrove's name as manager of this house. The position is subject to political changes, but at the earnest solicitation of prominent citizens of both parties he was again reinstated, and I trust this time it will be a life position. Kerry Gow is a favorite piece here and the usual large audience was present 23d. John S. Murphy is a Lowell boy, and he was heartily received.

Music Hall (A. V. Partridge, proprietor): Barlow-Wilson 18th and Devil's Auction 20th to standing-room only. Burr Oaks 28th.

WORCESTER.

Theatre (Charles Wilkinson, manager): Thatcher, Primrose and West's Minstrels 22d. In one night they did business enough for nearly a whole week. Every seat sold and hundreds turned away. Prof. Carpenter, mesmerist, week of 25th—return engagement. Frank Mayo in Nordeck Feb. 1, 2 and 3. At last we will see Nordeck. Mr. Mayo is a great favorite here in any piece, but as Nordeck has been so anxiously looked for, there is no doubt of big business. James O'Neill in Monte Cristo 5th; Lester and Allen's Minstrels 6th.

NORTH ATTLEBORO.

Wamsutta Opera House (H. B. Davenport, manager). Burr Oaks co. 19th to a very poor house. Poor entertainment; not a piece of scenery; advertised a car full.

NORTHAMPTON.

Opera House (George S. Whitbeck, manager): The charming little comedienne, Mora, supported by Fred Williams' Birds of a Feather co., opened a week's engagement, 18th, in Firefly; 19th, La Cigale; 20th, in Betty, the Fool of the Family, and A Day in June; 21st, The Hidden Hand; 22d, Boucicault's comedy, Andy Blake; 23d; Jack Sheppard. Crowded houses were the rule. A return date.

LAWRENCE.

Opera House (Merrill and Grant, managers): John A. Stevens 18th in his latest dramatic success, A Great Wrong Righted, played to a fair house. Support good. Barlow, Wilson and Rankin's Minstrels were greeted by a crowded house 21st. Performance one of the best of its kind ever given.

PITTSFIELD.

Academy of Music (William St. Lawrence, manager): Tony Denier's co. presented Humpty Dumpty to a fair house, 19th Specialty parts were the best that have been seen in Pittsfield this season.

HAVERHILL.

Academy of Music (James F. West, manager): John A. Stevens with a fair co. presented A Great Wrong Righted, 19th, to a good house. One member of this co. should be immediately discharged. Devil's Auction, 21st, packed the house. Entire satisfaction. Burr Oaks, 30th.

Points: Manager West has recently adorned the walls of the auditorium of his house with handsomely framed pictures of the leading stars who have appeared at this house, adding greatly to its attractiveness.—The new hotel in the Academy building has found much favor with the profession.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): The Nemo Minstrels, with George Coes as the magnet, to good business, 16th. Coes drew it. Barlow, Wilson and Rankin's Minstrels to first-class house, 20th. Excellent bill. Burr Oaks got here this time, and played to fair business, 22d.

Ticks: I had a pleasant chat with J. T. Maguire, Myra Goodwin's manager, 22d. He states that Bis is still on earth, despite the statements to the contrary, and produced abundant proof that the co. was put on a good financial basis.—It is rumored that Maud Banks, of this city, may be of Manager Field's co. at the Boston Museum next season.

TAUNTON.

Music Hall (A. B. White, proprietor): Burr Oaks, 20th, to a large and well pleased audience. Co. fair to poor. Siberia, by Bartley Campbell's co. drew a large house, 23d. Co. large and good. Pembroke's Danites co. Feb. 1, 2 and 3; Stetson's Mikado, 6th; Lizzie Evans, 9th.

NATICK.

Academy of Music: Hi Henry's Minstrels, 20th, to the best house of the season. Good show.

MISSISSIPPI.

VICKSBURG.

Opera House (Piazza and Botto, managers): James O'Neill in Monte Cristo, 15th, played two nights and Saturday matinee to standing-room only. Quite a number of the audience who could not obtain seats had to send to their homes for chairs. Support excellent; scenic effects grand.

MICHIGAN.

DETROIT.

Detroit Opera House (C. J. Whitney, manager): Bartley Campbell's White Slave was put on first half of the week to light business. J. K. Emmet filled out the week with Fritz in Ireland, which proved a prosperous engagement. McNish, Johnson and Slavin's Minstrels 29th, 30th.

Whitney's Grand Opera House (C. J. Whitney, manager): The prospects are that this popular place of amusement will remain open during the remainder of the season. Mr. Whitney has foreseen this probable fact, and very wisely made provisions for the people's benefit. To that end he has engaged the courteous and popular Charley Blanchett, who will have entire charge of this theatre and will book attractions at cheap prices (immediately after the Nevada Concert) for the remainder of the season. During the past week in the Ranks gave eleven performances at cheap prices to good business. The co. is a fair one throughout, and in the presentation not a detail is overlooked. Fred. Buck's Monte Cristo, 28th, 29th, 30th, followed by Rag Baby co., Feb. 4, 5, 6.

The Princess Theatre (Charles A. Shaw, manager): The Pirates of Penzance was well executed by the Detroit English Opera co. first half of the week and drew large houses. This co. is now studying Sullivan's Sorcerer and will present it later in the season. The Canadian trip of this co. brought them jaw shekels. The Hungarian Gypsy Band gave a concert on Saturday to good business.

Squibs: James Lathrop, of the Detroit, is enjoying better health and now tips the beam at 286 pounds. Jim is a good fellow and makes friends with the profession. Mr. and Mrs. W. Edgar Buck joined Pyke's Opera co. here last week. Mr. Buck will be Pish-Tush and Mrs. Buck takes Mrs. Childs place as Katisha. Mr. Pyke's troubles, as far as Detroit is concerned, are satisfactorily settled. The proprietor of the Finney Hotel received sixty-eight dollars from his lawyer (James A. Randall, formerly of Brooks and Dickson), collected at Jackson Monday evening. The balance of the claim will be settled by the Princess Theatre.—Mr. and Mrs. Harry K. Long left for Paris last Tuesday. Before leaving, Mrs. Long (Maggie Claire) presented Mrs. C. O. White with a diminutive Scotch terrier, a fine little animal, which your correspondent promptly christened Mascotte.—George H. Jackson is the chestnut fiend of In the Ranks co., and let me add right here that his chestnuts can rank with the rankest.—A telegram was sent from Detroit to Boston purporting to be sent by Goodwin and Henry inquiring after paper. The Boston Show Print co. immediately replied that they had no paper for them. After Jim Henry received the telegram and paid fifty-three cents charges it dawned upon him that he was the victim of a practical joker.—A rousing benefit will be given Charles O. White at Whitney's Feb. 1. The programme will consist of minstrelsy with Mr. White as interlocutor. An afterpiece by John J. Enright (the author who lays claim to the originality of Sam'l of Posen) will be an especial feature. J. K. Emmet, John J. Collins and N. S. Wood have each bought twenty-five dollars worth of tickets for the benefit. The sale of seats promises to be very large.—Minnie Maddern has just reached her twenty-first birthday, and formally notified her guardian, W. J. Chittenden, of the fact. When Thomas Darcy died he left an estate worth about $12,000, which he bequeathed to his wife, now Mrs. Goodfellow, and daughter, Mary Aurilla Darcy. Minnie Maddern was left nothing by the will, but was provided for by a $5,000 life insurance policy. It is the balance of this amount which now falls to the young actress. About $2,500 is the amount, it is stated, she will receive. Minnie Maddern was fifteen years old when her father died. She appeared as a star under John H. Havlin's management on May 23, 1882. Her first appearance on the stage was in 1868 as the Duke of York in Richard III. Mr. Chittenden, has only seen her once.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Alice Oates and her (f)airy(?) burlesque co. gave one of the worst performances, 16th, a Jackson audience (which was small) ever sat through. Alice has outlived her attractiveness and has associated herself with a lot of satellites who, with one or two exceptions, can neither sing or dance. The sole features of the entertainment were the airy costumes and the antiquity of the jokes. Pyke's Opera co., 18th and 19th, came here in a somewhat demoralized condition, but did their level best to please two large houses in The Mikado and Beggar Student. So well received that a return date was made. Mr. Pyke and Miss Manfred carried off the honors, while S. W. Geene did all he could to sustain his parts as Pooh-Bah and Gen. Allendorf. He suffered so severely from a cold that he broke down a dozen times each night. Mrs. Buck, as Katisha, did excellently, considering the circumstances—not having seen the part till the morning of her appearance here. The chorus work was very good at times. Lizzie May Ulmer in Dad's Girl to fair house, 22d, 23d.

Assembly Opera House (I. A. Wilson, manager): Frank Jones, as Si Perkins, in the Girl I Left Behind Me, to one of the largest houses ever assembled at the house, 16th. Scant prices. Alice Montague lent good support. The Farmers' Band caused considerable merriment on the street. Hungarian Gypsy Band 22d, to good business. Fine entertainment; well pleased audience.

Breezes: The Grace Atherton Concert co. has been organized here to give a benefit to Grace Atherton. S. R. Childs, Sadie Ray, Mr. Devereaux and others of the Pyke Opera co., who were discharged at Detroit last week. The parties garnasheed the receipts last Tuesday night. I have heard on good authority that the cause of the discharge of Miss Atherton and Mr. Childs was on account of a hotel bill of $85 for one week at Detroit.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): The Hungarian Gypsy Band gave one of their pleasing entertainments, 19th, to a small house. Something new to us in the line of music. Everybody well pleased. Lizzie May Ulmer in Dad's Girl, 20th, to a very small house.

CHARLOTTE.

Kellogg's Opera House (B. Kellogg, manager): Rice Opera co. in The Mikado, to small but well pleased 20th; Tavernier co. 25th, two weeks.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Howard Athenæum co. gave a clever variety show 18th and 19th to fair business. Si Perkins with Frank Jones in the title role, supported by a fair co., was given 21st, before a medium-sized audience. The play is cleverly written, having many witty dialogues and good situations. The introduction of a threshing-machine in full motion on the stage is a novelty that pleases. Lester and Williams 28th; Wallick's Bandit King, 28th.

Lottery: T. H. Redmond has decided to put his opera house up at lottery. The drawing will come off July 4, next, when a grand concert will be given in the theatre. There will be 6,500 tickets at two dollars each.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Joseph K. Emmet in Fritz in Ireland [illegible] crowded houses.

COLDWATER.

Tibbets' Opera House (H. S. Tibbets, [illegible]): W. J. Scanlan, 19th, to the largest house [illegible] this city. Corner Grocery, No. 2, 22d; fair house.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Bartley Campbell's co. presented Paquita, 18th, 19th and 20th, to light houses. The co. gave a neat performance, yet the drama did not seem to make a very favorable impression. Rose Osborn is a good actress, and in the role of Hortense commendably. Mary Hilton, as Paquita, was both interesting and pleasing. Frank Redmond finely played the role of Edmond. [illegible] the part of Stephane a feature. Co. fair. Frank Drew, in his musical comedy, Inside Out, was presented at matinee, to fair houses. This co. opened their week [illegible] but a few nights ago, and as yet the performances is crude. Mr. Solomon is clever and versatile, presenting several character parts in good style. There are [illegible] six musical numbers in the piece. Nellie Bowers is a good vocalist and clever in her work. Dollie Cassidy, Horace James and George Mackenzie did well. Gaiety's Uncle Tom's Cabin co., 25th, 26th and 27th.

Olympic Theatre (Edwin F. Hilton, manager): Attraction week of 18th. A good bill in the variety line. Laura Francis and Laura Crawford give some good sketches and laughable antics. Emma Lowe, Mark Deering, the Gerry Sisters, Frank Bennett, Lee Durand and Hen Allen do some good specialties, three brothers De Van in acrobatic feats. Business fair. Ida Siddons' co. week of 25th.

DULUTH.

Grand Opera House (Munger and Markell, managers): The Edwin Thorne Dramatic co. gave The Ring Fog 18th and 19th to fair business.

Items: J. L. Ashton has returned to his old position as business manager of the Black Flag co.—Mr. Thorne has returned from Philadelphia and joins the co. in Moorhead. The co. will play only the N. P. R. R. Portland, travelling in a private car.

WINONA.

Philharmonic Hall (W. S. Roberts, manager): Ida Siddons' Burlesque co. to a packed house, 20th, giving good satisfaction.

MISSOURI.

COLUMBIA.

Haden Opera House: The McCloney Family filled the house 18th, the Christian and Baptist Conventions being in session. The State University [illegible] her quota. The McCloneys are a wonderful family, and are full of music from head to foot.

HANNIBAL.

Park Opera House (J. B. Price, manager): In spite of a raging snow-storm, a big audience greeted the performance of Maggie the Midget by Minnie Palmer and an excellent co. 18th; Michael Strogoff, 20th.

SEDALIA.

Wood's Opera House (Charles H. Collins, manager): A very large audience rewarded Maggie Mitchell in Little Barefoot 20th, and were well pleased with the performance. Thompson Comedy Co. opened [illegible] and a successful business for the week.

Smith's Hall: Edwin Barbour Dramatic co. opened a fairly remunerative two weeks, 23d. Poor plays.

ST. JOSEPH.

Tootle's Opera House (F. F. Bellows, manager): Attractions have been very scarce. Tootle, Dark Days was the attraction 18th. Light business. The thermometer will remain unchanged from now on, bottom.

NEBRASKA.

OMAHA.

Boyd's Opera House (Thomas J. Boyd, manager): Mr. and Mrs. W. J. Florence filled the house 17th, 18th and 19th, giving The Professor, Mobile Bay, Captain Cuttle, Hurricane and Governor, with [illegible] room in Chicago, tried to entertain a large house, 20th. Very indifferent support.

Items: At the old Academy John Ford and Annie Firmin have for two or three weeks been giving a variety of pieces to rather light business, and [illegible] fects have been attached for a board bill.

LINCOLN.

Opera House (Fred. Taylor, manager): Miles Orton co. 18th, in Faust; small house. Prices were advanced to $1.50. Harrison and Gourlay in Skipped by the Light of the Moon, 20th, to fair business. Some very clever artists, but others not so good. The Phantom 21st, 22d.

Items: Managers over the country will be pleased to learn that Robert McReynolds, for many years treasurer and manager of the Centennial Opera House, Philadelphia, Church and Co.'s opera house, Baltimore, and for the same position at Tanner's new opera house, St.

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Meader, F. G. (2)
Murtha, Frank
Morse, J. H.
McNamara, P. J.
Mitchell, Florence
Montford, Manager
Miller, Florence F.
Morton, Wm. M.
Manfred, Louise
Miner, Charles
Mile, George C. (3)
McGuire, J. T.
Norman, F. P.
Nolan, J. W.
Osborne, Rose
Oakland, F. W.
Oates, Alice, co. (4)
Phillips, A. S.
Paquita, Mgr.
Pond, Anson
Parker, J. W.
Parlor Match co. Mgr.
Paine, Adele
Paralee, Charles
Pickman, G. H.
Peakes, Mrs. J.
Plympton, Eben
Perlett, Hermann
Pendy, John
Poullett, Geo.
Priagle, C. W.
Price, George W.
Ryley, Jno.
Raymond, Alice
Ragnier, L.
Rich, Harry W.
Roberts, Nelse
Russell, John H. (2)
Rial, Louise
Ramsden, Fred
Raymond, John T.
Ruvis, Mark S.
Russell, Harold
Rubbins, F. A.
Revere, Blanche
Richards, C. W.
Rogers, Catherine
Rehan, Arthur
Rowe, George Fawcett
Rial, Jay
Russell, R. Fulton
Russell, Mary
Starr, Hattie
Scott, Cyril
Sammis, George W.
Smith, C. M.
Stuart, Dora
Shaw, Wallace
Smith, J. W.
Stevens, Ed.
Stoddard, F.
Smith, Mrs. Sol
Scott, William
Small, F. A.
Stone, Mrs.
Smith, Sidney
Sylvester, Louise
Sheridan, W. E.
Simpson, S. S.
Slaytor, Joe
Sturdevant, J. S.
Spencer, L. F.
Salmon, J. E.
Seymour, Harry
Sterling, W. E.
Sanford, Walter S.
Saylor, H. M.
Sullivan, Josie M.
Smith, H. W.
Surety (4)
Sullivan, Joe
Sisson, O. P.
Smith, C. D.
Sollie, Ida, Florida
Tracey, Helen
Templeton, John
Thorne, Harry
Thorne, Edwin (2)
Toulouse, Herbert
Tremaine, Bessie
Tuthill, Ben
Villa, S. B.
Vickers, Mattie
Vera, F.
Vane, Sadie
Von Lear, Sara
Vaders, Emma
West, Jessie
Wodiska, Edward
Wilson, George
Walsh, John
Wells, Jarod
Wilson, Miss Billee
Walnright, Richard
Walnright, Marie
Webber, Harry
Wade, Fred
Wellington, Rene
Warren, Hal (2)
Wilder, Marshall
White, Douglass
Wilson, Reid A.
Winge, Charles
Wells, F. M.
Williams, E. L. (2)
Welch, William
Watkins, C. A.
Willard comb.
Weeks, George
Wait, Marie
Wellington, Miss Myone
Williams, Gus
White, F. G.
Young, Bing S.
Yorke, Augusta
Young, Mary (2)

Manager Palmer and Burlesque.

It has transpired since our last issue that Manager A. M. Palmer was placed in a somewhat false light by the *Herald* in respect to his opinion of the stage and his views on the subject of burlesque and light opera. The interview, which has caused much perturbation among the people interested in these forms of amusement on the one hand, and on the other has drawn forth many words of endorsement and approval from the profession and the intelligent press, was not published with Manager Palmer's sanction. It has been ascertained that the representative of the *Herald* who wrote up the matter in question merely called on Mr. Palmer for some items of news. In a friendly way the manager answered some questions which were put to him by the reporter in regard to the condition of the stage. He attributed the decline of interest in intellectual performances to the presentation of burlesques having the exhibition of semi-nude females for their chief attraction. The reporter took no notes, and Mr. Palmer was thunderstruck to find a purely personal conversation published two days later in a distorted shape in the *Herald*. Every man entertains opinions which he has no wish to see paraded in print. If Mr. Palmer were anxious to figure as a reformer of the stage, he would have requested the publication of an ampler and more accurate exposition of his ideas. But he is not a volunteer reformer, and has been precipitated into the arena in the present case through the unauthorized and indiscreet use of a private conversation by a thoughtless newspaper writer. However, he is not lacking in courage, and although forced into a position of aggression more or less against his will, he is ready to assume the responsibility and courageously back up his convictions.

No sensible man could possibly misconstrue Mr. Palmer's remark that the stage is the greatest of contemporary evils, even as it was ambiguously presented in the columns of the *Herald*. The context showed clearly, as we pointed out last week, that the statement applied only to that portion of the stage given over to tights and burlesques. Our interpretation, we are glad to note, has been accepted by many prominent journals throughout the country that have given the subject attention, and it is also worthy of note that almost without exception the words of Mr. Palmer have received unqualified approbation and support. But two or three constitutionally stupid newspapers have seen fit to extract one or two sentences from the interview which, without the qualifying passages that followed, they twist so as to make it appear that Mr. Palmer decried the stage and the profession in general. This sort of ignorance is worse than idiotic—it is hopelessly brutal. The Madison Square manager specifically directed his remarks against a branch of entertainment that has no direct kinship with the drama, and that he believes to be pernicious in its influences upon the theatre and the public alike. The misconstruction of his position and the distortion of his utterances is not confined, moreover, to journals of the densely stupid and brutally ignorant description, It is shared by the managers of burlesque performances as well. They seeem to take Mr. Palmer's views as a personal onslaught, and their replies are given from that standpoint. These gentlemen entirely misunderstand Mr. Palmer and Mr. Palmer's very easily understood opinions. He has denounced a fact, not his managerial *confreres*, which is altogether a different thing. He has no desire to enter into personalities—he is even willing to admit the burlesque purveyors' crushing argument that their line of entertainment draws and makes money. It would be as absurd for the liquor-dealers of this city to construe a preacher's general denunciation of intemperance as a personal assault as it is for the burlesque operators to take Mr. Palmer's broad observations on what he considers a corrupting evil as a personal attack. Mr. Palmer's career has been that of a man whose chief aim is the ennoblement of the drama. His opinions on any subject connected with theatricals are sincere and grounded on the best principles. He is an honor to his profession and he is one of its best friends. In this question of burlesque he is simply cauterizing what he thinks is a sore on the dramatic body. It is not his purpose to take arms against the individuals who are producing burlesques. Therefore, it would be more to the point if the people who disagree with him would treat the matter as a question of general import to the prosperity of the stage and its followers, and in their deliberations and discussion leave irrelevant and petty personalities severely alone.

The Business Drama.

Eventful incidents are occurring so rapidly in private life, saloons, skating-rinks and the various arenas of assemblage, that it might seem as if real Realism, thick and thin, hip and thigh, tough, hard-slab Realism would supercede its semblance on the stage.

The world and society are just now surcharged with dramatic intrigues and theatrical denouements. The spirit of acting and the propensity to take a part and make a part on every occasion prevails within our borders, not only in the barbaric fields of the far West, but it engages the talents and energy of our hard-finished population.

The latest illustrations have made themselves in our Courts of Justice, where, in one instance, it was in evidence on a murder trial that the accused party came alongside of the deceased and "without saying a word" plunged the knife into him, whereupon he fell back, cursing his assailant with his last words, "Show me how he did it it!" called out the prosecutiug attorney. "He came behind him, so," the witness answered, advancing with a stealthy step, "and did so," thrusting an imaginary knife into the prosecutor's back. The mimic murder was received in breathless silence and told with immense effect.

So much for the tragedy of demonstration. By way of offset and counterpart, comedy takes a hand in a contemporary "exhibition" in another court, where in an action brought by a tailor the defendant pleaded a misfit.

"Bring in the clothes," said the Solomon in banco. "Now," said the Judge, "go into the ante-room and put them on." In a few minutes the defendant, having acted as a dummy for the garments, reappeared in open court, holding his arms akimbo and trying to support the trowsers, in which the wearer was lost as in a wild wilderness of cloth.

The Court hurled at the delinquent plaintiff an emphatic non-suit, and the case closed more snugly than the garments.

We do not hesitate to assert that both of these occurences testify to the theatric element that permeates our communities, and that they manufacture and encourage patrons of the stage class. Passing through the great alembic of every-day life and experience, lookers-on at outside spectacles are educated to an appreciation of the incidents and inventions of the genuine drama.

Personal.

KNIGHT.—George S. Knight's portrait is presented above. Mr. Knight is one of the best known of the dialect comedians on the American stage. Not alone is he great in specialties, but he is looked upon as a first-rate actor. Just now he is reaping a golden harvest in one of the most absurd of farce-comedies, Over the Garden Wall.

THROPP.—Florence Thropp was recently married to Mr. Hale Howard, of Cedar Rapids, Ia.

STANTON.—Mabel Stanton is at liberty for leading business. She is at present at her home in Syracuse.

HARRISON.—After several weeks' illness, Louis Harrison rejoined his company in Chicago this week.

WYNNE.—Agnes Wynne has returned to town from Philadelphia, where she has been sojourning for a time.

O'NEILL.—It is said that James O'Neill has definitely decided to play Hamlet next season in addition to the Count of Monte Cristo.

EVESSON.—Isabel Evesson, for two or three seasons with Wyndham's Criterion company, London, will return to America in the Spring.

DISTANCE.—A. B. Anderson, manager for Robert L. Downing, claims that his company covered 12,000 miles during their twenty weeks' season.

RICKABY.—John A. Rickaby, who has been confined to his bed for over two weeks, is expected to be well enough to leave it the latter end of this week.

KEENE.—The m riad friends of Thomas W. Keene throughout the country will be pleased to know that the tragedian is progressing favorably toward recovery.

SCHILLING.—Victoria Schilling was well enough on Monday last to leave her bed and sit up. She will probably resume her part of Amorita at the Casino this evening.

LIEB.—Beatrice Lieb still continues to win golden opinions for her performance of Ruth Bullion in A Hoop of Gold. She is appearing this week at the Third Avenue Theatre.

FORSYTH.—Kate Forsyth goes to London in May to fill an engagement. She returns in September to begin a starring tour in a new emotional drama written especially for her.

BARNES.—Elsie Barnes is suffering from heart trouble. Her physician has ordered her South, whither she has gone for a few weeks. She leaves two or three unfinished plays behind her.

BOWSER.—Charles Bowser is arranging for the production of a new musical comedy by a young author, and is now in negotiation with two theatres for its presentation in this city at an early date.

VOKES.—Lotta has presented Rosina Vokes with a coil ring set with a diamond solitaire. Miss Vokes was almost overcome when she received the gift, and with difficulty restrained a flow of tears.

YEAMANS.—As Jennie Yeamans is a greater favorite in the cities than the one-night stands, she will do something on her own account next season. Her mother is making arrangements with that end in view.

HAWORTH.—Joseph Haworth has secured a play of the romantic order to include in his repertoire for starring. He has received an offer from Al. Hayman to play an engagement in San Francisco next June.

MARBLE.—Three of Scott Marble's plays are doing from excellent to big business on the road—Over the Garden Wall, Muggs' Landing and Silver Spur. Mr. Marble is one of the most prolific of writers for the stage.

DOWNING.—Robert L. Downing is studying his part in the new play, Vantour the Exile, by Adolphe D'Ennery, adapted by George Hoey and Frank Willard, at his country residence in Maryland—"Stepmother's Folly."

JENNESSE.—Among the recent changes in the Hollis Street (Boston) Mikado is Edith Jennesse in the part of Peep-Bo. Miss Jennesse has made a decided hit, pleasing the audiences and, what is more, the rather exacting management.

CAZAURAN.—A. R. Cazauran, who has been ill for over a week with pneumonia, was well enough to leave his bed on Monday last. He will leave for Europe about the 1st of April for the purpose of superintending the production of his new play, Naika, in Paris.

EARTHQUAKE.—Arthur Wallack terms the benefit for the Actors' Fund, which is to take place on Feb. 4, at Wallack's, Daly's and the Madison Square Theatres, to be a regular theatrical earthquake, and to be entirely different from anything ever seen here before.

BLAIR.—Frank B. Blair, a new recruit to Stetson's forces, has made a great success in the part of Ko-Ko in New England, including Boston. He gives an intelligent conception of the part, and, although the character is unavoidably grotesque, never deseends to buffoonry.

HANLEY.—The *Sun* of Tuesday stated that Mart Hanley, of the Blackmail cast, had a narrow escape from asphyxiation the night before at the Hotel Bristol. This was a mistake; Lawrence Hanley was the sufferer. Mr. Mart Hanley, the popular manager of the New Park Theatre, has not appeared on the stage in seventeen years.

ROBE.—On our first page is a portrait of Annie Robe, the charming actress who has played the leading business at Wallack's Theatre this season. She has versatility, rare artistic sensibility and a very charming personality. Of Miss Robe it may truly be said, she has achieved popularity in a very brief space of time.

EVANS.—Next week Tellula Evans assumes the title role of Princess Toto at the Arch Street Opera House, Philadelphia. Miss Evans, and not Helene Cooper, as inadvertently stated in last week's Philadelphia correspondence, is singing Yum-Yum at that house. And one of the best of Yum-Yums she proves to be.

BAKER.—Uncle Ben Baker is doing yeoman's service in the cause of the Actors' Fund. He is sleepless in his activity in behalf of the work, and is hither and thither at the beck and call of the needy and suffering. No easy task is his, where he must driscriminate between the deserving and those who would impose. His wide acquaintance in the profession enables him to judge 'twixt the just and the unjust. Besides, he is ever at his post.

FITZ-ALLAN.—Adelaide Fitz-Allan continues to meet with the favor of press and audiences in the fine leading support she gives to Rhea. Miss Fitz-Allan is rapidly advancing in her profession. As Louise in Frou-Frou, Baroness de Trouville in A Dangerous Game, and Cynisca in Pygmalion and Galatea, she presents charming performances. Miss Fitz-Allan is a handsome woman, with a graceful, willowy figure and a most expressive face. A large circle of friends eagerly note her progress.

The Actors' Fund.

Last week four applications for relief were favorably considered by the Executive Committee—one from Los Angeles, Cal; one from Baltimore; one from Saratoga Springs, and one from Butte City, Montana.

Expended in relief last week, $196 60. In addition, one funeral, $50—William Baker, Batavia, N. Y. Last October Mr. Ben Baker received word from Mr. William Baker's sister that he was dying. The assistant secretary at once had a check drawn for $50, and it lay in his desk-drawer until last Monday, when a telegram announcing the actor's death was received.

The Fund has now four patients in St. Vincent's Hospital.

New members and annual dues paid in: Ed. S. Snader, George W. Hageman, Edward S. Tarr, Mrs. Edward S. Tarr, John Burke, Charles Wheatleigh, Kate Cleveland, James Maas, Celia Logan, M. W. Rawley, Amy Crome, Richard Berthelon, Lawrence Hanley, Frederic Corbett and Harry N. Williams.

Those Ravens.

Another suit resulting from the difficulties which have arisen since the production of The Seven Ravens in this city, has just been disposed of. Emme Theodora de Gellert, in the Summer of 1884, was engaged by Managers Poole and Gilmore to appear in the representation of The Seven Ravens as premiere danseuse, the agreement providing that she was to receive a salary of $125 a week while the play was produced in this city, and $150 a week should it be taken elsewhere. The play was continued in the city until November, when it was put upon the road. Mme. De Gellert remained with the company until January, 1885, when she left it because of lapse of salary. She sued Messrs. Poole and Gilmore, claiming a balance due of $766. The case has just been tried before Judge Holland and a jury.

Poole and Gilmore did not dispute the making of the contract, but they did contend that her engagement with them ended in November, 1884. The contract, they insisted, contained a clause which gave them the right to dispense with Mme. De Gellert's services upon giving her a written notice in due time. This notice had been given. They also charged that Mme. Gellert had entered into a new contract with one Mendum, who took the play on the road. Mme. Gellert, however, testified that this man was merely the agent of Poole and Gilmore, and in support of this assertion she declared that while the company was in Chicago, under the management of Mendum, there being a dispute about the salaries, she telegraphed to Mr. Gilmore, and he responded directing her to be paid. Mendum abandoned the company at Baltimore.

It took the jury several hours to decide the case, but they found a verdict for $812 in favor of the premier danseuse, being the amount claimed with interest.

Pinafore's Legitimate Successor.

Although the fame of The Mikado may never become—is far from likely to become—as all-pervading as that of Pinafore, the success of the innocent but convulsively funny comic opera is something astonishing. Launched in in this country under "piratical" conditions, the American public withheld its verdict until the seal of authority had been placed upon the production. From the moment the co author raised the baton over the genuine orchestration, fair-play asserted itself and the base imitation was forgotten. New York knows but one Mikado. Unlike Pinafore, church choirs and Sunday-schools cannot grapple with The Mikado; the music and the ensemble are too much for them.

Still, there are Mikado companies innumerable; most of them making a profit. But the authorized companies are welcomed by enormous houses where the little fish have swarmed before. The little companies seem to simply whet the public appetite for the original, the authorized opera. At this moment New England and Canada are Mikado-mad. New England has never known such audiences as have assembled to see and hear the opera during the last six or seven weeks. Houses reaching from $800 to $1,200 have been the rule, with but little falling off on return visits. Stetson hasn't enough Mikado to go round in New England. In many of the cities, ordinarily good for one or two nights for the best attractions, the opera could be presented from three nights to a week with good profit.

The opera has just made its bow in Canada under authority, and has created a furore. Tobogganing is almost forgotten in Montreal, and The Mikado has become a craze. In Canada the opera is secure from the depredations of pirates, and its tenure is likely to be proonged.

However, The Mikado does not take firm root everywhere. Ford has not made much headway with it in the Southwest. He is compelled to alternate with other operas, although he is equipped with powers from D'Oyly Carte.

While The Mikado may never eclipse Pinafore, it is the latter's legitimate successor, and is having marvelous success wherever properly presented.

The Usher.

Mend him who can! The ladies call him, sweet. In Ushering
—LOVE'S LABOR'S LOST.

Monday was the 127th anniversary of Burns' birthday, and the occasion was delightfully commemorated by a supper given by Dr. T. S. Robertson, an enthusiastic Scotchman, at his residence. The repast was prepared by the *chef* of the New York Club, and an intellectual feast was served afterward by Colonel Bob Ingersoll, who paid a tribute to the poet's genius which for its brilliant eloquence will long be remembered by the thirteen gentlemen who enjoyed the privilege of listening to it. The only pity was that this magnificent oratorical effort should have vanished in sound and lingered only in the minds of the few who heard it. The company was altogether a witty and a merry one, and the night was passed in a most pleasant fashion.

* * *

The first time that an actress was ever called upon for a speech in the Chestnut Street Opera House, Philadelphia, was last Saturday night, when Fanny Davenport, having concluded the largest engagement on record in that handsome place of amusement, was summoned five times before the curtain, and finally was asked to say something. She responded briefly but gracefully, and thanked the audience in the most heartfelt manner for their sympathy and enthusiastic favor.

* * *

William Winter buried his little son yesterday. The lad died a few days ago from the effects of an injury received while coasting. He was a beautiful boy, with long, fair curls, a spiritual face, and a sunny, winsome nature. The father often said of him that he feared God could not spare so lovely a being for this work-a-day world, and the fear has been realized. Though but eleven years old, he had developed remarkable mimetic power, and it was thought that he might eventually adopt the stage, as his inclinations were all that way. Mr. Winter and his wife feel the affliction terribly. The untimely loss has cast gloom over their household which will not soon be dispelled.

Facts as to the Third Avenue.

A paragraph is going the rounds to the effect that the Third Avenue Theatre has been and is losing money under J. M. Hill's management. A MIRROR reporter met Mr. Hill last evening and plied him with a few leading questions.

"Is the Third Avenue Theatre losing money, Mr. Hill?"

"The house has never had a losing month since it began playing attractions one week only."

"Is the house now, or has it ever been, for sale ince you undertook its management?"

"No—emphatically no. I have been offered a $20,000 bonus for the lease. But the theatre is not in the market. I shall continue to manage it next year, and have already booked many strong attractions. The theatre is making money, and I have never had the slightest intention of allowing it to pass out of my hands."

"How do you account for these reports?"

"I never attempt to account for reports. Envy is most probably the mother of the malicious paragraphs concerning the Third Avenue Theatre. I paid no attention to them until managers of attractions booked at my house became uneasy over the lying rumors. I want to assure them that I have no intention of giving up the Third Avenue Theatre, and that my contracts with them will be carried out to the letter."

An Idle Rumor.

"There is not a word of truth in the report that I am to leave Harrigan's Park Theatre company," said Mrs. Annie Yeamans to a reporter of the MIRROR recently, "and I have no idea how it got into circulation. On the contrary, two weeks ago I settled for next season. Mr. Harrigan treats me very well, and I am very well satisfied. In the next play of Mr. Harrigan's I have a very nice character part, and I hope to make a hit in it. My daughter Emily has done very nicely in the little bit of a role of Nancy in The Grip. Jennie, who is on the road now with Lester and Williams, in the Parlor Match, has been suffering with colds and pneumonia, and Heaven only knows what; so I'm anxious for her to get back home and have a long rest. They're on their way back now, and I think the season will end the latter part of March. Jennie takes out next season a play called Hilarity, which is being written to order."

TELEGRAPHIC NEWS.

Sunday in Cincinnati.

[SPECIAL TO THE MIRROR.]

CINCINNATI, Jan. 27.—Actuated in all probability by the fact that, dating from 25th, Sunday theatricals in Cincinnati have been suppressed, the audiences 24th were all round of the most remunerative description, Managers Fennessy and Heuck have signified their intention of co-operating with the Law and Order League, provided the latter wage a vigorous war upon the concert halls and saloons. If the latter are suppressed it will insure the amusement managers from any considerable financial loss by the Sunday closure.

The Rag Baby cast has been somewhat changed since last here, Julian Mitchell filling the role formerly assumed by Charles H. Drew, and playing the part creditably.

Manager Havlin attended Minnie Maddern's In Spite of All at the Bijou on Sunday; his first venture on the street after a two months' confinement to his residence.

A Woman's Won't.

[SPECIAL TO THE MIRROR.]

ALBANY, Jan. 26.—In your regular Albany letter reference is made to a disagreement between Mrs. Leland and the Carroll Comedy company, in regard to a contract at Leland for Monday and Tuesday nights. The theatre remained closed for both nights, by Mrs. Leland's orders, and the Carrolls were here Monday ready to play. No legal action has as yet been taken.

On Tuesday evening Louise Pomeroy opened at Academy of Music in Hamlet to a good house, and Nobody's Claim at Museum is drawing big.

The Youngest Yum-Yum.

[SPECIAL TO THE MIRROR.]

BUFFALO, Jan. 26.—The Corinne Merriemakers opened in The Mikado at the Court Street Theatre, on Monday night, to a packed house, and the audience was charmed with Corinne's Yum-Yum and the clever all-round presentation of the opera. All the increased seating capacity was occupied—not a vacant chair.

Jack-in-the-Box.

[SPECIAL TO THE MIRROR.]

PHILADELPHIA, Jan. 26.—At the Chestnut Street Theatre last night was produced, for the first time in this country, the great English success, Jack-in-the-Box, with Carrie Swain in the title role. Thanks to the excellent stage direction of J. M. Glover, who produced the play in England, there were but few of the drawbacks incidental to a first performance.

The attendance was large, and Miss Swain—who, by the way, has all the situations—was called before the curtain at the end of each act. The play is admirably suited to her, and its success will depend upon whether the public most desires light comedy or strong emotion as the leading feature of a melodrama. The cast was very good, as was also the staging.

One of the Dalys Badly Injured.

[SPECIAL TO THE MIRROR.]

MONTREAL, Jan. 26.—The Dalys, in Vacation, opened last night at the Academy of Music to a fair house. During the first act, while Thomas A. and William Daly were performing some feats of high jumping, the latter received a severe internal injury, which will render him unable to appear on the stage for some time. The company immediately closed engagement and returned to Boston.

Praise for the Vokes Company.

[SPECIAL TO THE MIRROR.]

CHICAGO, Jan. 27.—The Vokes company, at the Columbus, are an instantaneous hit. Large business. The company is regarded as the cleverest since Charles Wyndham's visit.

Robson and Crane, at McVicker's, are drawing full houses. Rose Coghlan, at the Opera House, is well received by good houses. Nanon, at Hooley's; Tin Soldier, at Grand—also good. Harrison and Gourlay, at the Academy; Joseph Murphy, at the Standard—large. Harrison's first appearance since his illness.

Manager White's Benefit.

[SPECIAL TO THE MIRROR.]

DETROIT, Jan. 27.—A Night Off by Rehan's company was greeted by a good-sized house Monday night. Appearances indicate that it will draw well. At the benefit of Charley White, Feb. 1, prizes will be given to the originators of the best and poorest conundrums. Send in your chestnuts. Miss Hamilton and her Mikado company are taking a rest here this week and will put in the time rehearsing.

Fanny Davenport in the Old Dominion.

[SPECIAL TO THE MIRROR.]

RICHMOND, Jan. 26.—Fanny Davenport gave Fedora last night with a powerful cast. The audience was of the *creme de la creme* and most critical. This, too, on a cold, disagreeable night.

The Smoky City.

[SPECIAL TO THE MIRROR.]

PITTSBURG, Jan. 27.—Bartley Campbell's spectacular play, Clio, was presented at the Opera House on Monday evening to a packed auditorium. The indications are that the piece will draw large during the week.

Harry Brown, J. C. Mackey Jennie Weathersby and Lillie West, assisted by a company of comedians, presented Aphrodite at Library Hall to a good opening house. The performance was well received.

The Gray-Stephens comb at the Academy, in Without a Home, drew a large audience.

Esmeralda, at Harris', played to large patronage. Lizzie May Ulmer will be at Library Hall the first part of next week, and Mapleson's Opera company the latter.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

BOSTON, Jan. 26.—Edwin Booth at the Boston Museum had a large house last night. But few seats were unoccupied. Julius Cæsar was the play. He was called frequently, J. B. Mason had a call as Marc Antony, after the oration. The Kiralfys had a large house at the Boston Theatre in The Rat-Catcher. Effie Ellsler, in Woman against Woman, at the Park; The Mikado, at the Hollis Street; The Bohemian Girl, by the Alfa Norman company, at the Bijou; Siberia, at the Howard; Jacquine, at the Windsor. The Globe remained closed, owing to the illness of Lawrence Barrett.

PHILADELPHIA, Jan. 26.—Jack-in-the-Box went grandly; not a hitch. Big success. Nixon and Zimmerman say it was the smoothest first-night they ever saw in America. GLOVER.

ROCHESTER, Jan. 27.—Joseph Proctor opened at the Grand Monday night, appearing as Virginius, to very light house. At the Academy, Fanny Louise Buckingham is drawing great audiences in her impersonation of Mazeppa. The advance sale denotes a great house at Hattie Clapper's concert in City Hall tomorrow night.

WASHINGTON, Jan. 26.—Full houses at all the theatres Monday night, in spite of bad weather. Rhea, at the National, gave a delightful performance of Galatea, after which I saw Mary Anderson in Comedy and Tragedy, and was more pleased than with anything I ever saw her do.

FALL RIVER, Mass., Jan. 26.—John A. Stevens closed his New England tour at the Academy of Music last night, presenting A Great Wrong Righted to very fair business. Of course the weather must be reported. Snowed all day and at night turned to rain—very much rain.

TOLEDO, O., Jan. 26.—J. K. Emmet and W. J. Scanlan spent Sunday in town. The latter, at Wheeler's, last night, to good house. The Tourists, at the People's, opened for the week to a packed house.

TRENTON, N. J., Jan. 26.—A large audience enjoyed the Knights' Over the Garden Wall last night.

AUGUSTA, Ga., Jan. 26.—Janish opened here last night to the largest house of the season.

PROVIDENCE, Jan. 26.—Ethel Tucker, in Queens, began a four-night engagement at the Providence on Monday before a small audience. Play and star new to us, but both are excellent, and no doubt business will be much better for the rest of the engagement.

BUFFALO, Jan. 27.—There were only a very few vacant chairs at any of the houses Monday night, and these few were at the Academy of Music, where Haverly's Minstrels were the attraction. The other houses were packed. Corinne, in The Mikado, at the Court Street Theatre; In the Ranks, at the Museum, and Victoria Lottus at the Adelphi.

LYNN, Mass., Jan. 26.—Crypti Palmoni, supported by a very bad company in Burr Oaks, played to empty benches last night.

PORT JERVIS, N. Y., Jan. 27.—Murray and Murphy, in Our Irish Visitors, played here last night to a good house. The vacant seats in the lower part of the house were more than equalled by an overflowing gallery. Charles W. Young, of the company, is well known here. Miss Percy Lorain, though not well known, has a number of relatives and a small circle of friends among the upper-tendom.

Professional Doings.

—Katie Putnam has entirely recovered from her recent severe illness.

—Lester and Allen's Minstrels are announced as numbered among the disbanded.

—Bidwell's New Orleans stock company goes on tour for six weeks. It will resume in that city on March 7.

—T. C. Howard has assumed the management of the Academy of Music, Denver, under a six months' contract.

—Josie Devoy proposes to star next season in a farce-comedy written to order. D. F. Knowles is in sight as manager.

—The Mestayer-Vaughn We, Us & Co. is playing to the capacity of theatres everywhere. The number two is not doing well.

—By the recent fire at the Grand Opera House, Topeka, Kas., Charles L. Andrews lost about $1,000 in Strogoff scenery and costumes.

—Sol Smith Russell, with Felix McKusick, is playing a fine engagement over in Brooklyn, E. D. It is a benefit week for St. Catharine's Hospital.

—J. C. Padgett joined the C. R. Gardiner Dramatic combination at Manchester, N. H., last Monday, taking the parts recently played by Elliott Barnes.

—Harry Doel Parker has entered suit against certain resident and fly-by-night managers in the West for infringing on his rights in Hazel Kirke.

—Los Angeles, Cal., is becoming a week stand. The Rankin and Grace Hawthorne companies will appear there during the first two weeks in February.

—A new rule, and a good one, has gone into effect at the Actors' Fund rooms. Only members are allowed to occupy the desks and reap the benefit of the accommodations. Membership is only two dollars a year; then why should there be outsiders? Come in, one and all, and let the spirit be catholic.

—The only time remaining open at the Star Theatre is four weeks in March, and this is being completed for by a number of attractions despite the high rent of the house.

—Mme Selina Delaro has received an offer from the manager of the Aphrodite Still in the Ring company, now playing in Pittsburg, and will possibly join it in a week or two.

—Arthur Rehan's company, in The Passing Regiment, played a fine engagement in Toronto last week. The entire week was taken up with a benefit to the local military.

—A new theatre will rise upon the site of the burned Royal Opera House, Toronto, before the close of the Summer. Charles A. Shaw, of Detroit, will have the management.

—Rehearsals of Vilerie, with which name David Belasco has christened his new comedy, are going on rapidly at Wallack's, and the chances are that the play will be put on about Feb. 8.

—Seely's New Opera House at Wahpeton, Dakota, has been supplied with scenery by Sosman and Landis. The stage is 25x50. The house is situated in the midst of a thriving population of 4 000.

—Lawrence Barrett's stage manager, Oliver Doud, arrived in the city yesterday morning, and reports that the tragedian's condition was so much improved that he would play in the evening without a doubt.

—Eva Duronda, a clever young actress, who was seen to considerable advantage in Hoodman Blind at Wallack's, and who is the possessor of a fine soprano voice, is seeking a position in an opera company.

—The irrepressible Pat Harris has added Ford's Opera House to his chain of popular-price theatres. The name will be changed to Harris' Bijou Opera House. The house will be renovated and repaired, and the season will open about March 1.

—C. Recht, the Bowery stage-hardware dealer, supplies all the material for Harry Miner's theatres, and he is highly recommended by that manager. He will equip Mr. Miner's new theatre in Newark. Mr. Recht makes a specialty of iron forging to order.

—Joseph Levy, advance representative of Lawrence Barrett, reports that everything shown in Hernani when it is produced at the Star Theatre next week will be new, from the costumes of the supernumeraries to the properties. The sale of seats begins this morning.

—Edwin Cleary appears to have made quite a hit as Rudolph in Leah at the Union Square Theatre. He will be seen next Monday night as Ronaldo in The Honeymoon, and is also studying the part of Claude Melnotte, in The Lady of Lyons, for Miss Mather's road season.

—Doblin and Co. continue in the lead among tailoring firms who make a specialty of catering to the profession. Their Bowery establishment has just been stocked with foreign and domestic goods for Spring and Summer wear. The profession is given a liberal discount.

—John Russell and J. B. Dickson have taken an interest in James A. Herne's Minute Men of '76, which will have its first presentation at the Chestnut Street Theatre, Philadelphia, on April 5. Following this engagement, which lasts for three weeks, it will be brought to New York.

—Rudolph Aronson is working night and day in getting ready for the production The Gypsy Baron, which is shortly to be produced at the Casino. There will be four leading female parts, to be taken by Misses Pauline Hall, Mae St. John, Letitia Fritch and Victoria Schilling.

—The New Windsor Theatre, under the management of Frank B. Murtha, is definitely announced to open with Clara Morris on Feb. 8. Time is filled to June 21, and bookings for the Summer and next season are in order. Louis Aldrich opens at this house in My Partner on Feb. 22.

—Charles Witham, of Harrigan's Park Theatre, is painting the Five Points scene for the new play from the pen of Ed. Harrigan shortly to be produced there, while William Vail and his assistants are at work on the mechanical effects. David Braham has written three negro hymns for the piece.

—The prosecution of the Sunday theatrical offenders in Cincinnati has been so vigorous recently that the managers, with the exception of Fennessy, have signified their intention of hereafter closing regularly on Sunday. This will be gratifying intelligence to the combinations booked in that city.

—The management of the present Esmeralda company have secured rights in The Danites. The latter play will succeed the former in Philadelphia on Feb. 1. Next season J. J. Coleman, the business manager, will take out Our Boarding-House, and give the old comedy another whirl.

—Helmer and Lietz, of 125 Fourth avenue, are manufacturing the largest and best set of grease-paints and make-up materials ever placed before the profession. They are free of injurious compounds, and we can recommend them unreservedly as the finest articles of the sort in the market.

—Sydney Rosenfeld has returned to town and is busily engaged in writing the libretto for Strauss' Gypsy Baron, which is shortly to be put on at the Casino. Besides this, he is getting ready a new musical comedy for J. H. Ryley and Madeleine Lucette, who will try their fortunes on the road next season.

—Sydney Rosenfeld wants to produce his opera, The Mystic Isle, in the city at an early date. The music is by John B. Grant. Mr. Rosenfeld says that he has a backer who will put $10,000 into the proper presentation of the opera if a city theatre can be secured. Can the backer be held until the theatre is found.

—During the brief period since his arrival in the city, Manager Al. Hayman has engaged the following attractions for the Baldwin Theatre, San Francisco: Edwin Booth, Salvini, Sarah Bernhardt, Mary Anderson and Lawrence Barrett. Mr. Hayman will have the cream of the great stars for the Pacific Slope—indeed, the big fish of the dramatic sea are dropping into his net very rapidly, and he will have a big haul before the season is over.

—While dressing to attend the Old Guard Ball, in her flat in West Twenty-third street, last Thursday night, Mme. Selina Delaro narrowly escaped a serious disaster. Her mantel-lambrequin suddenly took fire from a gas jet. With a presence of mind that was highly commendable and urgently necessary, the actress sprang forward, dragged a heavy blanket from her bedroom and smothered the flames, at the risk of her clothing catching fire. Several choice garments were scorched and damaged by the flames, but the loss was slight.

—The panoramic Monitor-Merrimac battle in Hampton Roads is drawing crowds to the hall at Fifty-ninth street and Madison avenue. It covers 20,000 square feet of canvas and is lit up by 416 electric lights. Even with a powerful opera-glass, it is almost impossible to discover where the mechanical effects end and the painting begins.

—George Rose informs THE MIRROR that Laura Dainty's season in A Mountain Pink temporarily closed at Danbury, Ct., on Saturday last. After reorganization, the company will make a fresh start about the middle of February. Miss Dainty has had an extended and fairly successful season. Some years ago she was a favorite Reader in New England.

—C. E. Blanchett has resumed the business management of Whitney's Opera House, Detroit, which will for the present be run at panic prices, with a weekly gift distribution thrown in. As Mr. Blanchett sententiously remarks: "I've got to get 'em some way." Detroit seems to have gone to the demnition bow-wows so far as regular prices are concerned.

—"Our best business this season," said Mrs. Charles L. Stevenson (Kate Claxton) to a MIRROR reporter the other day, "was done with two old plays, The Sea of Ice at the People's Theatre, last week, and The Two Orphans at the Grand Opera House earlier in the season. We are playing Called Back all over the country, however, and it is meeting with great success."

—A genuine boom has fallen upon the Court Street Theatre, Buffalo, under the management of H. R. Jacobs. The prices now charged at this house range from fifteen to seventy-five cents. Four rows of chairs have been added at the rear of the dress-circle, and the side seats in the upper gallery are being raised to afford a better view. Recent improvements have increased the seating capacity 500.

—The report that Edward Solomon is about to leave for England is premature. Mr. Solomon is now endeavoring to have his opera of Pepita; or, The Girl with the Glass Eyes, produced both in this city and in London. If he succeeds in the latter metropolis he will go to England in company with Claxton Thompson, the librettist, for the purpose of putting the opera on the boards in proper shape.

—C. P. da Garmo, who has secured the great London success, Babes; or, Waifs from the Wood, by Willie Edouin and Harry Benham, which has just made a second hit on its revival at the Novelty Theatre, in London, states that he will leave this country for England next month for the purpose of securing a theatre. He is now organizing a company for a grand production of the burlesque in this country.

—The negotiations that have been pending for a long time, by which Nat C. Goodwin was to appear at the Standard Theatre next season in a repertoire of high comedy, are stated by that gentleman to be off for the present. It had been thought that such an arrangement would prove remunerative, but after the matter had been carefully weighed it was decided to leave it alone—at least for the time being.

—Elliott Barnes withdrew from C. R. Gardiner's Dramatic combination at New Haven last Saturday. He has gone to work to organize a company to present his own plays, and will open season about the middle of February. Lillian Kiene will be his star feature, and Mr. Barnes himself will play leading male roles, which he has played with great success with Mr. Gardiner during the present season.

—Bartley Campbell is at work on the fifth act of his new play, The Heart of the Rockies. It is his intention to revive A Hunted Life or Rags at his Fourteenth Street Theatre when the run of Evangeline is ended. It will be played by the Pauncefort company. The leading part was taken by Effie Ellsler some two or three years ago. Mr. Campbell believes he has found a good Heroine in the person of Mary Mills.

—Dora Davidson informs THE MIRROR that owing to a disagreement, not of a business nature, with C. A. Harned, who furnished capital, his play Lost is withdrawn until next season. Mrs. Davidson (Rosita Anson) is a niece of Mr. Harned, and he is much displeased that she should have married without his knowledge or consent. Mr. Davidson avers that Lost has thus far proved a paying attraction, and he has not lost faith in it.

—T. H. Winnett wants attractions for the Cleveland Theatre, Cleveland, and the Court Street Theatre, Buffalo. Mr. Winnett represents throughout the country a number of what are known as popular-price houses, including Jacobs and Proctor's New York and Canadian circuit, P. Harris' chain of theatres, Herzog and Co.'s Washington and Richmond houses, Bunnell's theatre, and houses in Brooklyn, E. D., and Paterson, N. J.

—J. H. Gilmour and Co. have opened a circuit with a view to piloting companies through Canada. The cities include Montreal, Brockville, Belleville, Kingston, Port Hope, St. Catharines, Ottawa, London, Hamilton and Quebec, with headquarters at the Lyceum Theatre, Montreal. One inducement held out by the managers is certain modifications in the Customs duties. They propose to overcome many of the difficulties of piloting companies through Canada.

—The surplus American Opera company is accused of tricking Southern audiences with advanced prices for dress rehearsals. There is a good deal of tone in Southern audiences, especially among those who attend opera and concert, and when criticisms of the present organization in New York are palmed off on the Southern public as referring to the travelling company, the press of that region cannot be blamed for entering a vigorous protest. Mr. Strakosch's company, made up as it is of surplus members of the American Opera, is not a very pretentious organization, and should confine its flights to the capacity of its wings. Manager Strakosch is reducing himself to the level of a barnstormer—of high degree, it is true, but a barnstormer nevertheless.

—Jennie Kimball's Corinne Merriemakers continue to play to fine business on the road, and are every once in a while strengthened by the addition of capable actors, singers and chorus people. A very neat performance of The Mikado is given, with rich costumes and a fine ensemble. As Yum-Yum, Little Corinne is a most cunning little Jap maiden, James Sturges is a comical Ko-Ko, while Pooh-Bah fits Mose Fiske like a glove. A very fine quintette of male voices is attached to the company. Over in Paterson, the other night, a MIRROR reporter had a glimpse at Corinne's holiday gifts—principally jewelry set with diamonds. When all the little and big boxes are opened, the eyes are dazzled by the display. These gifts—and almost every night they are added to—come principally from the children of well-to-do persons.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

more sparkling, brisk and truly comical entertainment than this, it would be difficult to find. Booked: Ada Gray, Feb 1, 2, 3; Frederick Warde, 4th, 5th, 6th.

Academy of Music (Jacobs and Proctor, managers): Gibson and Ryan appeared in Irish Aristocracy to excellent business. To draw a comparison between these artists and the original Barry and Fay would be disparaging to the former; yet they did their roles sufficiently well to keep the audiences in good humor. This week Fanny Louise Buckingham in Mazeppa.

Casino: May Fiske's British Blondes are fast losing their grip, if the attendance last week denotes anything. Dan Hart, the Shippard Sisters and Emerson and West carried the week through. This week LeClair and Russell's co. Next, Gilday's Chic co.

Items: D. McCarthy, of the Ivy Leaf co., was suddenly taken ill at his hotel last week. He has so far recovered as to be able to rejoin the co.—Sam Ryan, of Gibson and Ryan, was slightly injured in the hand by the premature discharge of a pistol on the stage of the Academy last week. Emma Thursby and Professor Haner appeared in concert in the City Hall 22d before an immense audience. On the 29th Hattie Clapper, contralto, assisted by a corps of eminent artists, will appear at the same place.—"Always pleased to welcome the MIRROR representative. Have you a good seat?" Such was our greeting by the manager of Haverly's Minstrels.

BUFFALO.

Academy of Music (Meech Brothers, managers): Shadows of a Great City, the attraction week of the 18th, did a pretty good business. The Howard Athenæum co. 28th, 29th and 30th.

Court Street Theatre (H. R. Jacobs, manager): Last week the scenic effects of The World had a good deal to do with attracting the large houses that ruled. Bright Little Corinne will be seen in The Mikado and other light operas this week.

The Adelphi (Col. Snelbaker, manager): May Adams' Chinese Minstrels and Gus Hill's Novelty co., week of 18th, proved strong enough to fill the house every night. Victoria Loftus this week.

Remarks: As usual, the Museum's business was good last week, the bill being Eagles Nest, with Edwin Arden in the title role and Gertie A. Blanchard in the support. In the Ranks next.—J. M. Hill, J. J. Brady and George Clapham were in the city last week, in connection with Mr. Hill's suit against Thatcher, Primrose and West for breach of contract last season. The evidence has all been given, and the case will be argued some time in February.—As an effect of cheaper prices at the Court Street Theatre, Manager Jacobs has found it necessary to increase the seating capacity. Two new rows of seats have been placed in the rear of the parquet and also in the first balcony.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): A most enjoyable entertainment was given during the first half of last week by Mestayer's We, Us & Co., and the engagement was played to large receipts, with standing-room only, and little of that, at the second performance. Henry Chanfrau, in Kit, came for the remainder of the week and drew hardly a fair business, although the star and supporting cast were much improved over last season. The White Slave 28th, 29th, 30th.

Museum (Jacobs and Proctor, managers): Mazeppa interpreted by Fanny Louise Buckingham, drew large audiences last week, and will be succeeded by Nobody's Claim present week.

Academy of Music: Closed for theatrical purposes last week, and Louise Pomeroy in a round of legitimate characters will be seen this week.

Brevities: Ada Laurent's Novelties will be the attraction at the Central present week. The Carroll Comedy co. claims to have a contract for Monday and Tuesday nights of this week at the Leland, signed by the treasurer of the house, Garrett F. Kelley, for Mrs. Leland. The lady manager, however, refuses to recognize the agreement, saying that Mr. Kelley has received no authority from her to make contracts, and she has ordered the theatre closed.—Richard M. Carroll was in the city last week, and said that the co. would be here to fulfil its part of the contract, and if the agreement was not lived up to by the other side, suit would be brought immediately.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): Henderson's We, Us & Co. drew a well filled house 20th. Changes in the co. would prove quite beneficial. The performance was very well received, however, the singing being especially fine. Joseph Proctor 28th 29th, 30th.

CORTLAND.

Cortland Opera House (Warner Rood, manager): Standard Dramatic co. closed week's engagement 23d; business fairly successful. Deserving of full houses. Costumes elegant.

OSWEGO.

Academy of Music (John R. Pierce, manager): Haverly's Minstrels presented a fine performance to standing-room only 19th. Peck's Bad Boy was given by Atkinson's co. 22d, in a fair manner, and to a good house. Muggs' Landing Feb., 6 and East Lynne, by Ada Grey and co. 8th, are the next attractions.

AUBURN.

Academy of Music (E. J. Matson, manager): Haverly's Minstrels, 20th, played to a packed house. It is safe to say that no minstrel troupe ever gave such satisfaction. Mestayer-Vaughn We, Us & Co., 22d, fairly satisfied a large audience.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): McNish, Johnson and Slavin's Minstrels 23d to good business. Dan Sully's Corner Grocery, Feb. 5.

ELMIRA.

Opera House (W. E. Bardwell, manager): McNish, Johnson and Slavin's Minstrels to big business 19th, Daly's Vacation co. to good sized audience.

Items: George Hersey, the proprietor of our almost defunct combination roller-rink dime museum-walking-match building, deeded this property to his wife on the 21st. This is the only rink remaining of the four that started last season, and its death is only a question of time.

AMSTERDAM.

Potter Opera House (N. S. Potter, manager): Ethel Tucker's Dramatic co. gave an excellent presentation of Queena 18th, 19th, 20th. Largest business of the season. Kindergarden co. came 21st, 22d, 23d to good business and best of satisfaction. Edith Sinclair's Comedy co., in Box of Cash, has opened for week of 25th. Whitmore and Clark's Minstrels Feb. 4, 5, 6.

GENEVA.

Linden Hall (Morris Hemings, manager): We, Us & Co. was presented 21st to a good house. Co. was not up to expectations.

MALONE.

Howard Opera House (Ferguson and Meritt, managers): Atkinson's Peck's Bad Boy co. 20th to big business. The co. is first-class. A Brave Woman, Feb. 9; Lillian Lewis in Article 47, 19th.

COHOES.

Opera House (P. J. Callan, manager): The Louise Pomeroy co. 22d and 23d, presenting Hamlet, East Lynne and Romeo and Juliet. Business was rather mediocre and fell far short of what this really excellent co. deserves. Miss Pomeroy's Hamlet was pleasing and faultless, as well as histrionic and artistic. To my mind her Hamlet was the best of her performances. Her reading was excellent; and elicited a call at every curtain. The performance of this arduous role by a lady is one which stamps Miss Pomeroy as one unequalled by any of her sex, and one unexcelled by few of the opposite in this branch of tragedic art. The Ophelia of Genevieve Lytton was a finished piece of work, and justly merited the applause bestowed. Miss Pomeroy's representation of Juliet was most beautiful to look upon—sweet toned in delivery and at times winsome, especially the scene with the nurse in the garden. Arthur Elliott's Romeo was given in a truly effective manner. Kindergarden co., 28th.

Items: George Holland, manager for Louise Pomeroy, is the most genial man it has been my lot to meet, and it is no wonder he is held in such high esteem by his co. —J. D. Lee, the avant courier, is well up in his lines, and is a good fellow to meet.

OHIO.

DAYTON.

The Grand (Reist and Dickson, managers): The Comedy of Errors was spectacularly given by Robson and Crane, 22d, 23d and matinee to standing-room only. In fact the audiences were the largest and most fashionable that have attended this theatre this season. Most brilliant engagement played here in years.

Cues: Emma Nevada was booked at the Grand, 19th, and the advance sale had reached over 300 seats; but when Nevada heard that the sale did not reach $1,000, and that the receipts would not be $1,500. She passed through the city and never even took a meal in Dayton. I think Nevada will find several other stands that will not turn out 1,000 people at $1.50 a ticket. Manager Larry H. Reist was highly complimented by the Robson and Crane people for having one of the largest stages in the West. Every inch of scenery and stage sets was used. The scenery arrived here, 18th, as the stages in the cities where they appeared during the forepart of the week would not hold it.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): J. K. Emmet in Fritz in Ireland, 18th, had the largest house of the season. On account of a very stormy night, McIntyre and Heath's Minstrels drew but a slim house, 20th. This co. does not boast of anything English, nor has it any prize-fighting posers, but every member is an artist, and the performance was full of [illegible] humor. It was the best minstrel show of the season. The White Slave has ceased to be a drawing card here. Slim houses, 22d and 23d.

People's: The house would not hold the people who flocked to hear Starr's Opera co. the past week. The operas were all well rendered.

COLUMBUS.

Grand Opera House (Millers and Okey, managers): The Bennett and Moulton Opera co., a decidedly clever little troupe, played to business last week. Eleven performances. Standing-room was hung out eleven times. Louise Eissing, Mae Bruce, Charles A. Bigelow, T. V. Rickets and Gil Clayton all became prime favorites. Girofle-Girofla was the best performance, although Olivette, The Mikado, Pinafore, Chimes of Normandy and The Mascotte were nicely given. This week, Henry Belmer as Jesse James; next, Edwin Arden in Eagle's Nest.

Comstock's Opera House (Millers and Okey, managers): Frank Daniels is as much of a favorite as ever, and his Old Sport drew good houses, 21st, 22d and 23d. The co. is not an improvement over last season's. McIntyre and Heath's Minstrels, 28th.

Items: Isaac Eberly has bought his partner's interest in Comstock's Opera House, and is now sole proprietor. A number of improvements will be made in the Spring. —L. M. Boda, of the *Times*, will take charge of the programmes at Comstock's and the Grand, Feb. 1. He promises us something nice.—The Elks will give a minstrel performance for their benefit, 5th (local talent). The tickets are selling rapidly and the affair promises to be a big success. The managers of Comstock's give the use of the house entirely free.—Frank Edwards has organized a co. to play the smaller towns throughout the State.—Louise Eissing will shortly leave the Bennett and Moulton Opera co.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): That which I said a few weeks since has been verified again. Whenever there is a production of a piece in New York, grand and perfect, even to the smallest detail, then the news thereof is heralded to all parts of the Continent. The papers are full of it and we in the Provinces are on the qui vive until the attraction comes to our doors. Our expectations have been raised to the highest pitch only to be defeated, as a rule, for the piece as we see it is very seldom up to the metropolitan production. Everybody had heard of Robson and Crane's revival of the Comedy of Errors, and everybody was anxious to see the popular comedians in their favorite roles. The result was that an almost packed house greeted them, 20th, only to go away vexed. The en semble of the revival, as presented here, was as a rich jewel taken from a handsome setting and remounted inferiorly. The jewel is the comedians and their splendid co., the acting and the elegant costumes, which were mounted in the ordinary stock scenery belonging to the Opera House. Now, why could they not have given us an opportunity to see all that special scenery they used in New York? They profess to carry it along and they should show it wherever they go. The local stage is certainly large enough to accommodate it all. They demanded an advance on the usual admission which we cheerfully paid, expecting ample remuneration which we did not get. I am much afraid that Robson and Crane hurt their reputation by slighting us in this manner. The introduction of a ballet does not add to the attractiveness of the piece, for it is uncommonly poor.

Bijou Theatre (Dr. O. C. Farquhar, manager): Gus Heege presented his version of that notorious scamp, Peck's Bad Boy, to good houses, 22d and 23d. It does not call for much praise. For the second act the adapter has interpolated the grave-yard scene from Mark Twain's "Tom Sawyer," in which Gus Heege does a fine bit of tragic acting as Lusher Stubbs. Ida May Blake did fairly well as the awful boy. The others were very tame.

Zephyr: The performance on 20th, at Schultz's, commemorated the sixth anniversary of their opening. Appropriate souvenirs were distributed.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer, managers): Professor John Reynolds, mesmerist, closed a very poor week's engagement 23d. The entertainments, however, were quite amusing. Two Johns, 30th; Joseph Murphy, Feb. 3. Lester and Williams' Parlor Match, 10th. Dupres and Benedict's Minstrels, 18th.

MT. VERNON.

Woodward Opera House (L. G. Hunt, manager): Esmeralda, with Annie Ames in the leading role, supported by an excellent co., 20th. Rough weather and a Polo game caused very light business—$50.

WASHINGTON C. H.

Opera House (Jackson and Millikan, managers): Little Nuggets, 22d, to an immense house. The audience as a unit pronounced it a good entertainment. Leland Opera co., 5th and 6th.

Item: Mr. Sisson, in doing some work that he should have allowed the stage carpenter to do, now suffers from a mashed thumb.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): Maud Granger and co., presented The Creole to a large audience, 22d. Museum prices.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): McIntyre and Heath's Minstrels, 21st, to a slim house. The Cowboy Pianist Concert co. played 22d and 23d to fair houses at ten, twenty and thirty cents. A. O. Babel is a musical prodigy, while Rollo Bryon, in his chalk-talk business, is no less a wonder.

FINDLAY.

One of the most enjoyable entertainments of the season thus far was the costumes recital given by Esther Lyons, elocutionist, of Philadelphia, assisted by Harry Townsend, Shakespearean actor, 15th and 16th, in aid of the Widows and Orphans' Benefit Fund of Stoker Post, G. A. R., of this city. Miss Lyons is not only a brilliant elocutionist, but is a most charming actress as well, and a very beautiful woman with a most attractive stage presence. Her artistic character impersonations from Shakespeare's masterpieces won for her many warm friends and admirers in Findlay. Mr. Townsend is a very talented actor. He rendered Miss Lyons great assistance and contributed much to the success of the entertainment. Goodman, West and Pfaff's Dime Minstrels opened a successful two-nights' engagement, 22d. Two Johns, 2d.

NEWARK.

Music Hall (J. H. Miller, manager): One of the biggest and most fashionable audience of the season greeted Rhea on her first appearance in our city, 18th. The support throughout was excellent, and A Dangerous Game was much appreciated. Esmeralda, 19th, to small house. Co. not worth mention, with the exception of Mr. Dillon who acts his part well. Two Johns, 20th.

YOUNGSTOWN.

Opera House (J. W. McKeown, manager): Frances Bishop, as the petite and sparkling little Muggs, in Muggs' Landing, 19th. The pleasing impression she left last season lingered with our playgoers and secured her a good audience and a jolly one. One very obvious defect, however, and one which no just criterion can overlook, is her faulty enunciation which at times mystified the audience. Harry Mills as Asa Beck and R. L. Scott as Soger Johnson easily divided the honors of the evening. The former made a decided hit in Dixey's song, "It's English You Know," and the trio, "Seek the Answer in the Stars," by Bishop, Mills and Scott, caught the audience very liberally; the business and music of this song were all "cribbed." The Mendelssohn Quintette Club, 22d, played some exquisite music to a limited number of appreciative ears. The salient features of the concert were the violin playing by Franks, the 'cello music of Blumenberg and the clarionet solo by Ryan. Henrietta Crosman, our Youngstown actress, is booked for an early date as Young Mrs. Winthrop.

TIFFIN.

National Theatre (E. B. Hubbard, manager): The Graham-Earle co. began a week's engagement, 18th, and played to crowded houses every night. The Danites, Two Orphans, Davy Crockett, Inshavogue, Joshua Whitcomb and the Californians were presented. The co. is good and during their stay here won many friends Mr. and Mrs. Earle (Agatha Singleton) are very pleasant people. W. J. Scanlan, in Shane-na-Lawn, 28th.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Those athletic comedians, the Daly Brothers, in their very amusing skit, Vacation, appeared 18th, to a fair and very appreciative audience. They gave a good performance, notwithstanding they had been traveling from 11 P.M., 16th, till 5 P.M., Monday, and going on the stage three hours after arrival. Bartley Campbell's spectacular drama, Clio, to good business, 20th and 21st. The co. is excellent, handsome Atkins Lawrence being superb as Fabian. Mlle. Cornalba is the finest premiere ever seen here.

Black's Opera House (Sam'l Waldman, manager): Emma Nevada Concert co., 18th, to a half-filled house. Robson and Crane, in Comedy of Errors, to a large and fashionable audience, 21st. Their scenery was not used for this engagement. 28th. Alone in London.

Items: William Daly, Jr., won a hat from his brother Thomas by making a high kick considerably above the record. Charles Lovenberg joined the Daly Brothers here as leader of orchestra. The *Sunday Times*, of this city, is waging war against the Grand Opera House.

OREGON.

PORTLAND.

Casino: The Beggar Student was presented week of 18th, the opening house being very large. The cast was excellent, Messrs. Seaman and Branson and Miss Hall being especially well received. The chorus, costumes and scenery were all that could be desired. Pinafore, 25th week.

Items: A. S. Gross has retired from the management of the Casino. W. H. Kinross has taken his place. Mr. Gross has gone to Victoria.—Grau's Opera co opens at the New Market Theatre, 25th for one week.—Manager Thompson of the Thompson Opera co. was presented with a handsome gold watch and chain, 16th. The gift came from the members of his co., the occasion being Mr. Thompson's twenty-eighth birthday anniversary.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): C. W. Couldock as Luke Fielding in The Willow Copse, played to light business, 18th. The support was composed of capable people, who presented this ancient drama in good style, and Couldock gave a fine impersonation of the character of Luke Fielding.

Opera House (H. J. Steel, manager): The Streets of New York, 19th and 20th. George C. Boniface as Tom Badger was strong and effective. He gave the best impersonation of the good-hearted villian which has been seen in Harrisburg, and was heartily applauded. The co. with two exceptions was only fair. The scenery notably the Union Square set, was very fine and was much admired.

ERIE.

Opera House (Henry A. Foster, manager): Lang's Comedy Comiques opened a three nights' engagement 11th, to a rousing house, and played the rest to light business. The alleged play, Scheming, consists of a collection of variety acts of average merit. Francis Bishop, in Muggs' Landing, filled the rest of the week to good house. Miss Bishop's clever and vivacious acting, pretty face, and winning ways, won her many admirers. Muggs' Landing is far below her talents. R. L. Scott and Harry Mills gave efficient support, and kept the audience in continuous laughter.

Picked Up: The Casino skating-rink has closed, owing to poor patronage, and the Mascotte is running but three nights a week. All will ere long cease from troubling.—There is talk of a dime museum being established in the Casino, with Drew of Cleveland as manager.

BETHLEHEM.

Lehigh Theatre (G. C. Aschbach, manager): Gus Williams in Oh, What a Night! to a crowded house 18th. Audience very much dissatisfied. C. W. Couldock, in Willow Copse, 22d, to fair business. Appreciative audience. Murray and Murphy's Irish Visitors, 30th.

Items: A. H. Christianson, business agent of the Murray and Murphy co., spent 22d and 23d in Bethlehem. On the evening of the 22d he was accompanied by the writer to Allentown, and with Manager Aschbach as guide, we took in the new music hall, which is receiving its finishing touches. Mr. Christianson made many friends here and in Allentown.

SHAMOKIN.

G. A. R. Opera House (J. H. Osler, manager): Louisa Arnot's co., week of 18th, crowded the house nightly. Receipts of the week about $1,100.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Willow Copse, with C. W. Couldock in the principal role, Luke Fielding, was presented, 23d, to fair business. Mr. Couldock gave an excellent rendition of the honest old farmer, and with a strong supporting co., the play throughout gave the audience the best of satisfaction. Streets of New York is billed for 27th.

Music Hall Notes: This new theatre is rapidly approaching completion, and although it will be perhaps two or three weeks yet before all of the mechanics now at work will be entirely through. Manager Aschbach has decided to have a preliminary opening, and a general opening, when the house is turned over to him when everything is entirely finished. Emma Abbott I understand will do the regular opening. Manager Bixby, of the Willow Copse co., during a very interesting speech between acts, announced that the Music Hall would be opened Feb. 2 by the Willow Copse co. for two nights. This announcement pleased the audience very much, and they praised Manager Aschbach for his good judgement in selecting for the opening (although a preliminary one) a play and co. of such excellent merit. I predict for Manager Bixby (who, let me here say, is a very courteous gentleman) two packed houses for the Willow Copse.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): C. W. Couldock in Willow Copse 19th, to a fair sized and highly elated audience. Ashton Brothers' Specialty co. 21st, to a small sized audience.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): George C. Boniface in Streets of New York 21st, to only medium business. Fair satisfaction. Gus Williams in Oh! What a Night, 22d; good house.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Bennett and Moulton's opera co. gave eight performances last week to packed houses. Low prices. Manager Lindsay was decoyed on to the stage by Manager Baker between acts on Friday night to attend to some grievance, when the curtain went up and a *Truth* reporter stepped out and, in a neat speech, presented him with a gold-headed cane from Manager Baker as a token of appreciation of courtesies.

CORRY.

St. James Opera House (O. E. Gleason, manager): Frances Bishop in Muggs' Landing drew a good house 20th, and gave good satisfaction. We, Us & Co., 30th.

READING.

Academy of Music (John D. Mishler, manager): The Strakosch Opera co. appeared to the two largest houses of the season 18th, 19th. Carmen was presented 18th, but its production was a decided failure. The co. did better with Martha the following evening. Original Nashville Students drew a fair house 20th. Gus Williams, as usual, had a crowded house 21st, and kept the audience in a roar with Oh! What a Night; Bella Moore, 29th and 30th.

Grand Opera House (George M. Miller, manager): Maude Granger, as Cora, the Creole, in Article 47, gave a good performance to large audiences 18th and 19th. She was frequently called before the curtain. George C. Boniface in The Streets of New York 22d and 23d; fair houses. Floy Crowell, 25th, week.

OIL CITY.

Opera House (Kane and Rogers, managers): Maude Granger 20th, in Cora the Creole. Fair house; good performance. Miss Granger was suffering from a severe cold. McNish, Johnson and Slavin's Minstrels 22d. Large house. Laughing began when the performance started and ceased when the curtain was rung down at the close.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): The Stranglers of Paris played to small audiences last week. Sunday evening a concert was given here by the so-called Virginian-Texas Jubilee Singers, who gave a good entertainment. Boston Ideals, Feb. 1; Charles W. Couldock and co. in Willow Copse, 4th, 5th, 6th.

Providence Opera House (Robert Morrow, manager): Bella Moore in A Mountain Pink, last week, failed to draw well. The star, co. and piece were all new, which possibly may have been the cause. Friday night Clara Morris in Miss Multon, 29th. Saturday night Bijou Heron and Eben Plympton in The Mountebank. Week of Feb. 1, the ever welcome Mikado will be seen for the third time this season.

Theatre Comique (J. D. Hopkins, manager): Frank I. Frayne and co. will this week present The New Si Slocum. Last Friday afternoon and evening Mr. Hopkins took a benefit, and it was of the solid sort.

Items: Manager Collins, of The Stranglers of Paris co., had rather hard luck during his stay here. It seems that he had made a contract with the manager of the Opera House at Westerly for two nights during week of 11th, but, from some cause known only to himself, did not fill. On Saturday a writ was served on him for breach of contract for $300. Being unable to make a compromise, he paid the $300, which left him without funds to get the co. out of town. The co. was to open in Indianapolis. Through the kindness of Manager O'Donnell, of Indianapolis, money was received here late Saturday night to pay fares.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): Den Thompson as Uncle Josh, 25th, the first time in six years, to a packed house. The co. gave ample support. The selections from The Mikado during the second and third acts proved the best we have had this season.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): Annie Pixley appeared, 20th, in M'liss, to one of the largest and most responsive houses of the season. M'liss has lost none of her drawing power; is as brisk and saucy and sings and acts as charmingly as ever. Harry Meredith, as Yuba Bill, and M. C. Daly, as Judge Beeswinger, furnished an excellent support. Howorth's double show presented a mixed bill of panorama and comedy, 22d, 23d and matinee, to good houses. Each member of the co. is a specialist, and they are all good in their line. Janish, 27th and 28th. Emma Abbott, Feb. 1, week

On Dit: Manager Keogh has succeeded in booking some of the best attractions on the road for February. It will be the most brilliant month of the season.—Jake Tannenbaum, who is managing Annie Pixley, says business has been beyond expectations all along the route. He has also engaged Lotta for a Southern tour. She will appear here March 12.—Several advance men are in town this week.—Harry F. Hall and Annie F. Trish joined Howorth's Double Show here.

Amateur Beauty and the Brigands is to be repeated 29th.—Von Weber's opera, Der Freischutz, will be given next month in the original by Germans.—Mme. Barbot will produce Lecocq's comic opera, Manola, immediately after Lent.

COLUMBIA.

Grand Opera House (Eugene Cramer, manager): Annie Pixley was greeted by one of the largest audiences of the season, 19th, in M'liss, which was a capital performance. She has a firm hold on Columbia audiences. John Templeton's Opera co. gave performances of The Mikado, 20th and 21st, to packed houses. This is the best opera co. that has ever appeared before a Columbia audience.

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): Owing to Mr. Keene's disability, the first two nights of the week the doors were closed, but the management secured the Baltimore Academy Opera co. for 20th, 21st, 22d, 23d. Being their first appearance here, the opening night was not well patronized, but each succeeding night the audiences grew larger until there was a genuine ovation. While none deserve special note, all show a careful and high order of training.

KNOXVILLE.

Staub's New Opera House (Fritz Staub, proprietor): Kersands' Minstrels, 18th. Very large house; very fine co. Wallace King's singing is grand. Academy Opera co., 29th and 30th; Rag Baby, Feb. 3; Tourists, 9th; McIntyre and Heath's Minstrels, 11th; American Opera co., 19th and 20th. Manager Staub has been working very hard to get the best attractions on the road, and the theatre-going people appreciate it and always give him a large house.

COLUMBIA.

Grand Opera House (H. P. Seavy, manager): Jennie Calef, a very attractive soubrette, 18th, in Little Muffets; 19th, Fanchon; 20th, Little Barefoot. Poor business on account of bad weather. Audiences well pleased.

NASHVILLE.

Grand Opera House (J. O. Milson, manager): The Silver King closed a most successful engagement of three nights and matinee, 20th.

Masonic Theatre (J. O. Milsom, manager): May Blossom, including Benjamin Maginley and Georgie Cayvan, was presented to large and very appreciative audiences, 21st, 22d, 23d and matinee, despite unusually severe and stormy weather. Mr. Frohman being personally present worked up quite a boom, showing that a good play well presented will always receive liberal patronage here.

TEXAS.

WACO.

McClelland Opera House (Sanford Johnson, manager): "The worst house I ever played to in Waco," said Roland Reed after the performance of Humbug, 14th. Cold and rainy weather did it. The descriptive chestnut, "small but enthusiastic," can be fittingly applied to the audience. Emily Kean, as soubrette, seems if anything to be an improvement on her sprightly predecessor, Blanche Vaughan. Ford's Opera co. paid us their third visit this season 15th and 16th, and felt the ragged edge of a light business in consequence. The fame of The Mikado more than that of the co. filled the house before, so that when they returned with Three Black Cloaks and Pirates of Penzance the dear public failed to show up. The Only a Woman's Heart comb. opened a week's stand 18th at cut prices, with nightly change of programme. There's a large amount of speculation in the eye of the average citizen here, and any scheme that saves him his sesterces finds favor in his sight; so much so that business has been very good with the co., in spite of bad weather. All the plays given thus far have been well rendered, and the co. gains in favor daily.

Garland Opera House (J. P. Garland, manager): A cheerless house greeted Nellie Boyd 19th in Unknown. The public seemed perfectly willing to let the matter remain unknown rather than venture out to learn anything about it.

DALLAS.

Dallas Opera House (Trezevant and Greenwall, managers): Roland Reed in Cheek and Humbug 20th and 21st to large and appreciative audiences. Souvenirs were presented to the ladies at the matinee. Something novel here, and hence pleased all.

AUSTIN.

Millett's Opera House (C. T. Millett, manager): C. R. Gardiner's co. in Only a Farmer's Daughter and Marguerite 15th and 16th and matinee to fair business.

TEXARKANA.

Ghio's Opera House (A. L. Ghio, manager): Patti Rosa gave a good performance 19th, to a small but very enthusiastic audience. She made a big hit as Zip.

HOUSTON.

Pillott's Opera House (H. Greenwald, manager): Peck's Bad Boy 13th to fair business. Rag Baby 14th and 15th and matinee. First time here. On account of bad weather, the evening business was only fair. Crowded matinee. John T. Craven as Sport was simply immense; also Marian Elmore as Venus. Dan Sully in Corner Grocery 29th and 30th.

Tips: Gray's Opera House, which has been closed for the past two seasons, will be reopened on or about Feb. 1. Messrs. Sweeney and Coombs, the owners, are sparing no expense, and when completed the house will be one of the finest in the State. Seating capacity from 800 to 900. Mrs. Benton's Juvenile co. will open the house.

SAN ANTONIO.

Turner Opera House (Ernest Rische, manager): Peck's Bad Boy 16th to fair house. Only a Farmer's Daughter 17th and 18th to small house. Bad weather.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress): Roland Reed made his annual visit 18th, 19th, giving us Cheek and Humbug in a way that pleased his goodly-sized audiences. In each of his plays he introduces what he calls a pocket edition of Mikado, in which all the most popular airs of the opera are introduced. Atkinson's Comedy co. matinee and night 22d in Peck's Bad Boy. Fair business.

VIRGINIA.

NORFOLK.

Academy Music (H. D. Van Wyck, proprietor): California Minstrels; small business, 20th. Absentees missed very little. Concert by the Santa Cecelia Society, 21st. Local affair, under the direction of Professor Anton F. Koener. Full house. Hattie J. Clapper, the charming contralto, from New York, rendered several selections and was much admired. Strakosch English Opera co. 22d, 23d and 25th, composed of surplus members of American Opera co. of New York, in Carmen, Martha, Faust and Il Trovatore. Came to us endorsed in the strongest terms, using the press notices of the American Opera co., and several days before the first performance the box-sheet for the opening night was filled, all expecting it to be the musical event of the season. But to say that the co. failed to give satisfaction would be drawing it mild. Our fashionable audiences are not satisfied with rehearsals at advance prices.

Item: The California Minstrels stranded here. The members give as reasons—non-payment of salaries and percentages. Many of the members were left without means, and were bitter in their complaints against their former manager—Mr. Burke. It is stated, however, that they will form a co. and play on their own hook.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Janish, in Princess Andrea, 20th, to one of the largest houses of the season. The madame received the representatives of the press and several society ladies in her dressing-room after the performance. Rhea, Feb. 2; Raymond, 3d.

Scraps: Up to Jan. 1, the Opera House was managed by T. H. Simpson for the owners. Since that date it has been under the management of Simpson and Dawson.

ALEXANDRIA.

Lannon's Opera House: Blind Tom 22d and 23d to large business. The restraint which for some time past has been kept on Blind Tom has been set aside until June 1st.

FREDERICKSBURG.

New Opera House (C. E. Hunter, Jr., manager): Blind Tom appears at the Opera House 18th, 19th and 20th, to the poorest business since house opened. Billed Crossen's Banker's Daughter 25th. National Ideal Opera co. are booked to return the 29th and 30th.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Mlle. Rhea appeared 20th, before one of the largest and most fashionable audiences of the season in A Dangerous Game. The audience, I dare say, was no more pleased with the star than she with them. George F. Learock, as Baron De Trouville, gives strong leading support. Edward Warren as Henri Leverdier, was excellent. Remainder of co. good. Boyd Putnam, a well-known society man of Grand Rapids, Mich., and the especial pet of the local dramatic organization was well received in his comedy part. Numerous ex-Wolverines here hope to see him next season as a leading man. He plays leads in some of Mlle. Rhea's plays.

WHEELING.

Opera House (W. S. Foose, manager): Mendelssohn Quintette Club 18th to a large and well pleased audience. Robson and Crane 19th to a packed house. Clio 22d and 23d, three performances, to full houses. Fred. Warde Feb. 5 and 6.

Academy of Music (Charles Shay, manager): Montezuma was presented last week by a good co., and did a good business. Well named a companion piece to Monte Cristo. Stranglers of Paris Feb. 1, week.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Fred. Bryton opened his return engagement in Forgiven 21st, but owing to bitter weather the attendance has been poor. The co. has been strengthened somewhat since the last visit. The entire performance moves very smoothly. Fun on the Bristol, 28th, four nights. J. K. Emmet, 1st, 2d, 3d; Redmond-Barry, 4th, 5th, 6th.

New Academy (Jacob Litt, manager): Aimee made her second appearance in this city this season opening in Mam'zelle 17th; Divorcons 18th, and Miss or Mrs. 19th, received its initial production 19th. The English version of the latter is as follows: Husband and wife cannot agree and are divorced. The husband seeks another wife, is successful, and is about to be married when the play opens. The divorced wife, hearing of the intended marriage of her quordam spouse, sets to work to prevent it. She entices him to her room, where she detains him, after the hour set for the ceremony, by setting back the hours of the clock. Act II. opens at the house of his intended bride, where all is prepared for the bridal, the young man having explained his conduct in some way. The divorced wife follows him, and is introduced as his sister, who is very nervous and eccentric. Her eccentricities show themselves in her playfully catching flies off the preachers nose, making him sing a song, and finally in she herself singing a song to banjo accompaniment, the entire co. joining in the chorus. She finally succeeds in postponing the wedding and they separate, agreeing to meet in Jamestown the next day without the knowledge of his "sister." He plays reconciliation with his divorced wife, takes her to a lonely island on a picnic, leaves her there and hastens to Jamestown. His wife swims ashore and follows him. More complications arise, which finally end in his returning to his divorced wife; his intended bride marries another fellow with whom she has been in love all the time, and everybody pretends to be happy. The play is uninteresting and rather absurd. Its success is doubtful, even if the co. should learn their parts. Baker and Farron opened 21st, in their new piece Soap Bubble. Like all the rest Soap Bubble has very little plot, and is merely used to display the versatility of the comedians. The piece abounds in music, which is well rendered by the co. Inside Out, 27th and 28th; Mixed Pickles, 29th, 30th and 31st.

Items: Grace Cortland, the witch of Wall street, is the principal attraction at the Dime Museum. Nala Damajante, the snake-charmer, is there also. Manager Davis has resumed "Amateur night," and the fun is great.—Owing to a blinding snowstorm the complimentary benefit tendered Henry Thiele, leader of the New Academy Orchestra, 20th, was poorly attended, though a great many tickets were sold.—Rose Coghlan's manager has booked dates at both the Grand and Academy. It may possibly get him into trouble.—The Sangerfest Finance Committee reports that $152,000 has been subscribed.—Following the matinee performance of the Rag Baby at the Grand last Saturday, Sherman Brown, treasurer of the Opera House, and Ed. Middleton, treasurer of the Baby co., put on the gloves for a friendly knockout, which resulted in defeat of the "Baby." Middleton made a good fight, but he was overmatched in weight.—We are indebted to T. R. Perry of the Soap Bubble co. for courtesies.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager) Frederic Bryton, in Forgiven, 20th, to a good house. The co., of which each and every one is a star, gave a fine rendition of the play. It was received with rounds of applause. Mr. Bryton is an old friend of mine, and I was delighted to see him again. Fritz we used to call him in the old days. That was when he and Grace Cartland (now Grace Hawthorne), John Murray, Miss Carey and other well known actors and actresses were playing in a stock co. in Minneapolis. Many a time did Fritz take me to his room, and there passed some of the pleasantest hours of my life. The Parlor Match co. cancelled date on account of sudden illness of Jennie Yeamans.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager). Stetson's co. sang The Mikado all week of 18th. Best business of the season, the house being crowded from parquet to gallery at every performance. A number of people were turned away Friday and Saturday nights. The co. is a good one in every respect, though special mention may be made of J. W. Herbert. His Ko-Ko was a very funny bit. Co. comes again in February. The Dalys in Vacation 25th.

Theatre Royal (Jacobs and Sparrow, managers): Fred. Bock's Power of Money co. drew the usual large houses week of 18th. Low prices. Performances would have proved a dismal failure, had it not been for some clever specialties. Gibson and Ryan 25th.

Lytell Opera House: A piece called Louis Riel; or, The N. W. Rebellion, was the attraction week of 18th With the exception of Arthur Forrest, who acts the title role acceptably, there is nothing worthy of mention in either play or company. The house was fairly well filled at each performance, notwithstanding the numerous counter-attractions.

Item: Alice Carle, of The Mikado co. was unable to appear during the early part of the week owing to illness. Her part (Katisha) was fairly well taken by one of the chorus.

BROCKVILLE.

Grand Opera House (Dan Derbyshire, manager): Dark Days co. 21st to slim house. Co. very good, but the piece did not please.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): A large house greeted the presentation of East Lynne by Ada Gray and an excellent supporting co. 18th. Everyone was exceedingly well pleased. This was Miss Gray's first appearance in our city, and she has left a favorable and lasting impression. In the dual roles of Isabel and Madame Vine she proved herself a finished and talented artiste. She received several recalls after each of the five acts. Messrs. A. Z. Chipman, Clarence Heritage and Anna Bishop rendered admirable support. Dark Days co. (Palser's) play a return engagement Feb. 3, 4.

QUEBEC.

Victoria Hall: The Musin Concert co. appeared 13th and 14th to very good houses. Musin's playing was greatly admired, and all his numbers were encored. Godowsky also created a very favorable impression.

Item: The Music Hall is undergoing repairs and will, in all probability, be opened some time in February by Mrs. Charles T. Watson.

HAMILTON.

Grand Opera House (T. Reche, manager): Trained animals always interest a very large proportion of humanity, and the greater the perfection of education the greater the interest taken in their performances. Prof. Bristol, who has been with us all week, has proved himself an unusually skilful trainer, and thousands have flocked to see his wonderful "school of horses," as he calls them. The performance of the blind mule, Ruth, and the clown, Denver, would almost lead one to imagine that they perfectly understood the English language. The business for the week was very large.

OTTAWA.

Grand Opera House (John Ferguson, manager): Dark Days co. 18th, 19th, 20th, to light business.

Royal Theatre (J. H. Gilmour, manager): Private Secretary was put on 18th, for three nights, but drew so well that it was kept on all week. Ralph Bell made quite a hit as the Secretary.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A BRAVE WOMAN CO.: Montreal, 25, week; Malone, N. Y., Feb. 9.

AIMEE: Cincinnati, 25, week; Memphis, Feb. 1, 2, 3; Nashville, 4, 5; Birmingham, Ala., 6; New Orleans, 8, week.

ANNIE PIXLEY: Birmingham, Ala., 28; Mobile, 29, 30; New Orleans, 31, week; Houston, Tex., Feb. 8, 9; Galveston, 10 to 13; Austin, 15, 16; Waco, 17; Fort Worth, 18; Dallas, 19, 20.

AGNES WALLACE AND SAM B. VILLA: Paterson, N. J., 25, week; Schenectady, N. Y., Feb. 1, 2, 3; Rome, 4, 5, 6.

APHRODITE CO.: Pittsburg, 25, week.

ADELAIDE MOORE: Kansas City, 27 to 30; Plattsmouth, Neb., Feb. 2; Council Bluffs, Ia., 3, 4; Omaha, Neb., 5, 6.

AFTER DARK CO.: Cincinnati, 25, week; Pittsburg, Feb. 1, week.

ADA GRAY: Rochester, N. Y., Feb. 1, 2, 3.

ARTHUR REHAN'S CO.: Detroit, 25 to 28; Toledo, 29, 30; Cincinnati, Feb. 1, week.

ATKINSON-COOK CO.: Reading, Pa., 25, week; Trenton, N. J., Feb. 1, week; Lancaster, Pa., 8, week; Wilmington, Del., 15, week; Harrisburg, Pa., 22, week; Springfield, Mass., March 1.

ALICE HARRISON: San Francisco, 25, week.

ALONE IN LONDON CO.: Springfield, O., 28; Dayton, 29, 30; Cincinnati, Feb. 1, week.

ABBEY'S UNCLE TOM CO.: Wellsville, N. Y., 28; Olean, 29.

BELLA MOORE: Pottstown, Pa., 28; Reading, 29, 30; Columbia, Feb. 1; York, 2; Frederick, Md., 3; Cumberland, 4; Huntingdon, Pa., 5; Sunbury, 6.

BARTLEY CAMPBELL'S WHITE SLAVE CO.: Albany, N. Y., 28, 29, 30; Newark, Feb. 1, week.

BARTLEY CAMPBELL'S SIBERIA CO.: Boston, 25, week; Jersey City, Feb. 1, week; Wilkesbarre, Pa., 8; Allentown, 9, 10; Pottsville, 11; Shenandoah, 12; Pittston, 13; Cortland, N. Y., 15; Elmira, 16; Scranton, Pa., 17, 18; Williamsport, 19; Harrisburg, 20; Harlem, N. Y., 22, week.

BARTLEY CAMPBELL'S CLIO CO.: Pittsburg, 25, week; Cleveland, Feb. 1, week; Milwaukee, Wis., 8, week; Chicago, 15, two weeks; Detroit, March 1, week.

BARTLEY CAMPBELL'S PAQUITA: Eau Claire, Wis., 28; Beloit, 29; Freeport, Ill., 30; Denver, Feb. 1, week; Chicago, 8, week.

BREYER COMEDY CO.: Rockford, Ill., Feb. 8, week; Nova Springs, 15, week; Osage City, 22, week; Mitchell, March 1, week.

BAKER AND FARRON: Elgin, Ill., 28; Joliet, 29; Peoria, 30, Feb. 1; Bloomington, 2, 3; Clinton, 4, Springfield, 5; Decatur, 6; St. Louis, 8, week.

BLACKMAIL CO.: New York City, 25, week; Brooklyn, Feb. 1, week; Harlem, 8, week; Boston, 15, week.
BOSTON COMEDY CO.: Sherbrooke, Can., 25 two weeks.
BURR OAKS CO.: Lowell, Mass., 28; Lawrence, 29; Haverhill, 30; Boston, Feb. 1, week.
BUNCH OF KEYS CO.: N. Y. City, 25, week; Philadelphia, Feb. 8, week; New York, 15, week; Boston, 22, week.
BUFFALO BILL COMB.: Quincy, Ill., 30.
BENNETT-MATLACK CO.: New London, Ct., 25, week; Hartford, Ct., Feb. 1, week; Lawrence, Mass., 8, week; Toledo, O., 25, week.
BLACK FLAG CO.: Des Moines, Ia., 28.
CLAIRE SCOTT: Westfield, Mass., 25, week; New Haven, Ct., Feb. 8, week; Boston, 15, week.
CORA VAN TASSEL: Xenia, O., 25, week; Georgetown, Ky., Feb. 1, week; Versailles, 8, week; Danville, 15, week.
C. W. COULDOCK: Brooklyn, 25, week; North Attleboro, Mass., Feb. 1; Newport, R. I., 2; Providence, 4 to 6; Williamsburg, N. Y., 8, week.
C. R. GARDINER DRAMATIC COMB.: Manchester, N. H., 25, week.
CROSSEN'S BANKER'S DAUGHTER CO.: Washington, 25, week.
CLARA MORRIS: Holyoke, Mass., 28; Providence, R. I., 29; N. Y. City, Feb. 8, week.
COLLEEN BAWN CO. (Williams): Philadelphia, 25, week.
CARRIE SWAIN: Philadelphia, 25, two weeks; N. Y. City, Feb. 8.
C. A. GARDNER: Fort Scott, Kan., 30.
DION BOUCICAULT: Boston, Feb. 1, four weeks.
D. E. BANDMANN: Brooklyn, 25, week; Syracuse, N. Y., Feb. 1, week; Rochester, 8, week.
DRAPER'S UNCLE TOM CO: St. Paul, Minn., 28 to 30.
DENMAN THOMPSON: N. Y. City, 25, week; Stamford, Ct., Feb. 1; Mystic, 2; Norwich, 3; Willimantic 4; Rockville, 5; Meriden, 6; Bridgeport, 8; Danbury, 9; Waterbury, 10; Naugatuck, 11; New Haven, 12, 13; Chicopee, Mass., 15; Orange 16; Fitchburg, 17; Milford, 18; Worcester 19, 20.
DALY'S VACATION CO.: Montreal 25, week.
DEVIL'S AUCTION: Augusta, Me., 28; Portland, 29, 30; Lawrence, Mass., Feb. 1; Fitchburg, 2; Greenfield, 3; Rutland, Vt., 4; Burlington, 5, 6; Ottawa, Can., 8, 9; Brockville, Ont., 10; Kingston, 11, 12; Belleville, 13; Toronto, 15, week.
DAN SULLY'S CORNER GROCERY: Galveston, Tex., 26, 27, 28; Houston, 29, 30; San Antonio, 31, Feb. 1; Austin, 2, 3; Waco, 4; Fort Worth, 5, 6; Dallas, 8, 9.
DAN SULLY'S CORNER GROCERY, No. 2: Ashtabula, O., Feb. 1; Dunkirk, N. Y., 2; Jamestown, 3; Salamanca, 4; Olean, 5; Corning 6; Penn Yan 8; Canandaigua 9; Seneca Falls 10; Auburn 11; Oneida, 12.
DANITES: Philadelphia, Feb. 1, two weeks.
DARK DAYS CO.: Denver, Col., 25, week.
EFFIE ELLSLER: Boston, 25, week; Albany, Feb. 1, 2, 3; Buffalo, 4 to 6.
EDWIN BOOTH: Boston, Dec. 28, six weeks.
EDWIN STUART CO.: Ottumwa, Iowa, 25, week; Des Moines, Feb. 1, two weeks.
EDWIN ARDEN'S CO.: Akron, O., 25, week: Columbus, Feb. 1, week; Cincinnati, 8, week; Indianapolis, Ind., 15, week; Louisville, 22 week; St. Louis, March 1, week.
EVANS AND HOEY: Chicago, 18, two weeks; Davenport, Ia., Feb. 1; Des Moines, 8, 9; Council Bluffs, 10; Omaha, 11, 12; Colorado Springs, Col., 15; Pueblo, 16; Leadville, 17 to 20; Denver, 22, week.
EDITH SINCLAIR COMEDY CO: Amsterdam, N. Y., 25, week.
EZRA KENDALL: Baltimore, 25, week; Washington, Feb. 1, week.
ESMERALDA CO.: Pittsburg, 25, week; Toledo, O., 15, week; Cleveland 22, week; Cincinnati, March 1, week; Indianapolis 8, week; Columbus 15 week.
FANNY DAVENPORT: Augusta, Ga., Feb. 3.
FANTASMA CO.: St. Louis, 25, week; Chicago, Feb. 1, two weeks.
FRED. BRYTON: St. Louis, 25, week; Englewood 30; Chicago, Feb. 1, two weeks.
FLORENCES (Mr. and Mrs.): Lincoln, Neb., 28; St. Joseph, Mo., 29, 30; Atchison, Kas., Feb. 1; Leavenworth, 2; Topeka, 3; Lawrence, 4; Sedalia, Mo., 6; Hannibal, 8; Burlington, Ia., 9; Davenport, 10; Des Moines, 11; Marshalltown, 12; Cedar Rapids, 13; St. Paul, Minn., 15, 16, 17; Minneapolis, 18, 19, 20; Stillwater, 22; La Crosse, Wis., 23.
FRANK MAYO: Springfield, Mass., 28, 29; Holyoke, 30; Worcester, Feb. 1, 2, 3.
FRED. WARDE: St. Louis, 25, week; Rochester, N.Y., Feb. 1 to 3; Syracuse, 4 to 6; Brooklyn, 8, week; N. Y. City, 15, week.
FRED. BOCK'S CO.: Detroit, 29, 30; Erie, Pa., Feb. 1 to 4; Sandusky, 5, 6; Indianapolis, 8, week.
FRED. SOLOMON'S CO.: Milwaukee, 28, Ripon, 29; Fond du Lac, 30.
FORRESTERS: Auburn, N. Y., 25, week; Canandagua, 8, week.
FUN ON THE BRISTOL: Milwaukee, Wis., 28 31.
FRANK FRAYNE: Providence, R. I., 25, week; Cleveland, O., Feb. 1, week.
FELIX VINCENT'S CO.: Red Oak, Ia., 28, 29, 30; Omaha, Feb. 1, two weeks.
GALLEY SLAVE CO: Washington, 25, week.
GEORGE C. MILN: Hamilton, Ont., 28, 29, 30; Ottawa, Feb. 1, 2, 3; Kingston, 4, 5; Brockville, 6; Quebec, 8, 9, 10; Chatham, 11; Newcastle, 12; Moncton, 13; Halifax, N. B., 15, week; Amherst, 22; Moncton, 24; St. John, N. B., 25, 26; Hamton, 27; Frederickton, March 1; Bangor, Me., 2, 3; Augusta, 4; Portland, 5, 6.
GRACE HAWTHORNE: Salina, Cal., 28; San Jose, 29, 30; Modesto, Feb. 1; Merced, 2; Fresno, 3, 4; Tulare, 5; Bakersfield, 6; Los Angeles, 8, week.
GRATH'S ELOPED WITH A CIRCUS CO.: Jersey City, 25, week.
GUS WILLIAMS: Philadelphia, 25, week; Hornellsville, N.Y., Feb. 1; Bradford, Pa., 2; Warren, 3; Oil City, 4; Meadville, 5; Olean, 6.
GRAHAM-EARLE CO.: Van Wert, O., 25, week.
HELEN ADELL: New Bedford, Mass., 25, week.
HOOP OF GOLD CO.: N. Y. City, 25, week.
HUNTLEY-GILBERT CO.: Montgomery, Ala., 25, week.
IN THE RANKS CO.: Buffalo, 25, week; Brooklyn, Feb. 1, two weeks.
IVY LEAF CO.: Brooklyn, 25, week; Brooklyn, E. D., Feb. 1, week; Philadelphia, 22, week.
JAMES O'NEILL'S MONTE CRISTO CO.: Savannah, 27, 28; Macon, 29; Augusta, 30; Norfolk, Va., Feb. 1; Richmond, 2, 3; Wilmington, Del., 4; Worcester, Mass., 5; Boston, 8, week; Providence, 15, week; New York, 22, week.
JANAUSCHEK: Uniontown, 29; Pittsburg, Feb. 1, week.
JOSEPH MURPHY: Chicago, 25, week; Battle Creek, Mich., Feb. 1; Jackson, 2; Toledo, O., 3; Sandusky, 4; Mansfield, 5; Youngstown, 6; Johnstown, Pa., 8; Harrisburg, 9; Wilkesbarre, 10; Pittston, 11; Scranton, 12, 13; Brooklyn, 15, week.
JOHN T. RAYMOND: Baltimore, 25, week; Richmond, Va., Feb. 1; Norfolk, 2; Lynchburg, 3; Goldsboro, N. C., 4; Wilmington, 5; Columbia, 6; Charleston, S. C., 8, 9; Augusta, Ga., 10; Savannah, 11; Macon, 12; Atlanta, 13; Birmingham, Ala., 14; Selma, 15.
J. K. EMMET: Lafayette, Ind., 28; Danville, Ill., 29; Champaign, 30; Milwaukee, Feb. 1, 2, 3; Elgin, Ill., 4; Rockford, 5; Aurora, 6; Ottawa, 8; Galesburg, 9; Monmouth, 10; Moline, 11; Davenport, 12; Watertown, 13.
JOHN A. STEVENS: N. Y. City, Feb. 1, week.
J. B. POLK: Milwaukee, 29, 30, 31; Minneapolis, Minn., Feb. 1, 2, 3; St. Paul, 4, 5, 6; Chicago, 8, week; St. Louis, 15, week.
JOSEPH PROCTOR: Rochester, N. Y., 25, week; Cleveland, Dec. 1, week; Chicago, 15, week.
J. H. KEANE: Louisville, 25, week.
JANISH: Charleston, S. C., 27, 28; Savannah, Ga., 29, 30; Macon, Feb. 1; Atlanta, 2, 3; Montgomery, 4; Mobile, 5, 6; New Orleans, 8, week.
JAMES OWEN O'CONOR: Palmyra, N. Y., 30; Clyde, Feb. 1, week.
JENNIE CALEF: New Orleans, Feb. 1, week.
KATHERINE ROGERS: Ithaca, 25, week.
KATE CASTLETON: Brooklyn, 25, week; Philadelphia, Feb. 1, week.
KITTIE RHOADES: Frederick, Md., 25, week.
KENDALL DRAMATIC CO.: Albany, Ga., 28; Thomasville, 29, 30; Brunswick, Feb. 2, 3, 4.
KATIE PUTNAM: Charlotte, 28; Greenville, 29; Athens, Ga., 30; Atlanta, Feb. 1; Americus, 3, 4.
KINDERGARDEN CO.: Cohoes, 28.
KATE CLAXTON: Brooklyn, 25, week; Boston, Feb. 1, week; Jersey City, 8, 9, 10; Newark, 11, 12, 13; Harlem, N. Y., 15; week; Pittsburg, 22, week.
KIRALFYS' AROUND THE WORLD: San Francisco, Dec. 14, six weeks.
KIRALFYS' RATCATCHER CO.: Boston, 25, three weeks; Providence, Feb. 8, week; Philadelphia, 15, two weeks.
LAWRENCE BARRETT: Boston, 18, two weeks; N. Y. City, Feb. 1, four weeks.
LIZZIE EVANS: Milton, 28; Shenandoah, 29; Paterson, N. J., 30; Meriden, Ct., Feb. 1; Middletown, 2; Danbury, 3; Norwalk, 4; Waterbury, 5; Hartford, 6; Holyoke, Mass., 8; Taunton, 9; Fall River, 10; North Attleboro, 11; Worcester, 12, 13.
LILLIAN LEWIS: Gloversville, N. Y., Feb. 2; Binghamton, 3; Ithaca, 4; Penn Yan, 5; Auburn, 6; Syracuse, 8, week; Glen's Falls, 15; St. Albans, Vt., 16; Malone, N. Y., 17; Ogdensburg, 18.
LILLIE HINTON: E. Liverpool, O., 25, week; Butler, Pa., Feb. 1, week.
LOTTA: Louisville, 25, week; Kansas City, Feb. 1, week; St. Louis, 8, week.
LOUIS ALDRICH (My Partner): Little Falls, N. Y., 28; Oneida, 29; Utica, 30; Port Chester, Feb. 1; Plainfield, N. J., 2; Wilkesbarre, Pa., 3; Pittston, 4; Scranton, 5; Paterson, N. J., 6; Harlem, 8, week; Philadelphia, 15, week; N. Y. City, 22, week.
LOUISA SYLVESTER: Danville, Ill., 28; Indiandpolis, Ind., 29, 30; Cincinnati, 31, week.
LITTLE'S WORLD CO.: Glen's Falls, N. Y., 28, 29; Saratoga, Feb. 1; North Adams, Mass., 2.
LOUISE ARNOT CO.: Pottsville, Pa., Feb. 1, week.
LILIAN OLCOTT: Denver, 25, week; Leadville, Eeb. 1, 2, 3; Colorado Springs, 4.
LOUISE POMEROY: Albany, 25, week; Philadelphia, Feb. 8, week; Washington, 15, week; Richmond, Va., 22, week.
LIZZIE MAY ULMER: Kokomo, Ind., 28; Peru, 29; Logansport, 30; Chicago, Feb. 1 week.
MARGARET MATHER: N. Y. City, 25, two weeks; Brooklyn, 8, week; Brooklyn, E. D., 15, week; Providence, 22, week.
MARY ANDERSON: Washington, 25 week; Cincinnati, Feb. 1, week; Cleveland, 8, week; Detroit, 15, week.
MR. AND MRS. GEORGE S. KNIGHT: Newark, 28, 29, 30.
MODJESKA: New York, 18, two weeks; Philadelphia, Feb. 1, week.
MILTON NOBLES: Philadelphia, Feb. 8, week.
MINNIE MADDERN: Cincinnati, 25, week.
MESTAYER-VAUGHN WE, US & CO.: St. Louis, Feb. 1, week; Detroit, 8, 9, 10.
MAUDE GRANGER. Cleveland, 25, week; Detroit, Feb. 1, week.
M. B. CURTIS: New Orleans, 25, week; Shreveport, Feb. 1, 2; Palestine, 3; Austin, 4, 5; Houston, 6; Galveston, 8, 9; Waco, 10; Fort Worth, 11; Dallas, 12, 13.
MICHAEL STROGOFF CO.: Chicago, Feb. 1, week; Rockford, 8, 9; Milwaukee, 10 to 13.
MYRA GOODWIN: Salem, Mass., 20; Boston, Feb. 1, week.
MAY BLOSSOM CO.: Memphis, 25, week; New Orleans, Feb. 1, week; Mobile, Ala., 8; Montgomery, 9; Atlanta, Ga., 10; Macon, 11; Savannah, 12, 13; Augusta, 15, 16; Denver, Col., 22, week.
MAGGIE MITCHELL: Denver, Col., Feb. 1, week; Cheyenne, W. T., 8, 9; North Platte, Neb., 10; Grand Island, 11; Hastings, 12; Lincoln, 13; Atchison, Kas., 15; Topeka, 16; Lawrence, 17; Leavenworth, 18; St. Joe, Mo., 19, 20; Omaha, 22; Council Bluffs, 23; Sioux City, 24; Minneapolis, 25 to 27; St. Paul, March 1, week; Chicago, 8, week.
MATTIE VICKERS: Boston, 25, week.
MILTON ABORN'S TOURISTS: Toledo, O., 25, week; Cincinnati, Feb. 1, week. Knoxville, Tenn., 8.
MURRAY AND MURPHY: Shamokin, Pa., Feb. 1; Lebenon, 2; Jonnstown, 3; Uniontown, 4; Connellsville, 5; McKeesport, 6; Pittsburg, 8, week; Cleveland, 15, week.
MINER'S SILVER KING CO. (Mack and Bangs): New Orleans, 24, week; Pensacola, Fla., Feb. 1; Mobile, 2; Selma, Ala., 3, 4.
MONTEZUMA CO.: Louisville, 25, week; Cincinnati, Feb. 1, week.
MAUDE ATKINSON: Keokuk, 25, two weeks.
MUGGS' LANDING: St. Thomas, Can., 28; London, 29, 30; Toronto, Feb. 1, 2, 3.
MAELANDE CLARKE CO.: Irwin, Pa., 28, 29; Dunbar, 30. Feb. 1; Greensburg, 2, 3.
MORTIMER-WEAVER CO.: Toledo, 25, week; Buffalo, Feb. 1, week.
MCCORD COMEDY CO.: Huntsville, Ala., 25, week; Rome, Ga., Feb. 1, week.
N. S. WOOD: Chicago 25, week.
NEIL BURGESS: Webster, Mass., 28; Woonsocket, R. I., 29; Canton, Mass., 30; Marblehead, Feb. 1; Woburn, 2; Lawrence, Mass., 3; Lowell, 4, 5; Haverhill, 6; Brockton, 8; New Bedford, 9, 10; Fall River, 11; Newport, R. I., 12; Westerly, 13; New London, Ct., 15; Meriden, 16.
NELLIE BOYD CO.: Meridian, Miss., 28; West Point, 29; Columbus, 30; Aberdeen, Feb. 1; Cairo, Ill., 4; Sandova, 5; Vandalia, 6; Decatur, 8; Lincoln, 9; Quincy, 13.
NOBODY'S CLAIM CO.: Albany, N. Y., 25, week; Rochester, Feb. 1, week; Troy, 8, week.
ONLY A FARMER'S DAUGHTER CO. (Blanche Curtisse): Beaumont, Tex., 28; Orange, 29; Lake Charles, La., 30; Lafayette, Feb. 1; New Iberia, 2; Houma, 3; Thibedeaux, 4; Donaldsonville, 5; Baton Rouge, 6; New Orleans, 8, week; Greenville, Ala., 15; Columbus, Ga., 16; Macon, 17; Americus, 18; Albany, 19; Thomasville, 20; Bainbridge, 22.
OLIVER BYRON: Fort Worth, Tex., 27, 28; Austin, 29, 30; Galveston, 31, Feb. 1, 2, 3; Houston, 4, 5, 6; New Orleans, 8, week.
PRIVATE SECRETARY AND PROFESSOR CO. (W.H. Gillette): N. Y. City, 25, two weeks; Philadelphia, Feb. 8, week; Brooklyn, 15, week; Washington, 22, week; Boston, March 1, two weeks.
PRIVATE SECRETARY (Grover's): Chelsea, Mass., 28; Milford, 29; Newport, R. I., 30; Fall River, Mass., Feb. 1; Pawtucket, R. I., 3; Middletown, Ct., 5.
PAVEMENTS OF PARIS CO.: New Orleans, 25, week.
PRISONER FOR LIFE CO.: Erie, Pa., 27, 28; Bradford, 29, 30; Baltimore, Feb. 1, week.
PATTI-ROSA: Corsicana, Tex., 28; Dallas, 29; Parsons, Feb. 1; Fort Scott, 3.
PARLOR MATCH: Chicago, 25, week; Davenport, Ia., Feb. 1, week; Des Moines, 8, 9; Council Bluffs, 10; Omaha, Neb., 11, 12; Colorado Springs, Col., 15; Pueblo, 16; Leadville, 17 to 20; Denver, 22, week.
PECK'S BAD BOY CO.: Hot Springs, Ark., 29; Little Rock, 30; Helena, Feb. 2; Navasota, 5.
PAULINE MARKHAM: Norfolk, Va., 25, week.
ROSINA VOKES: Chicago, 25, week.
ROLAND REED: Marshall, Tex., 28; Shreveport, La., 29; Texarkana, Ark., 30; Hot Springs, Feb. 1; Little Rock, 2, 3; Memphis, 4, 5, 6.
ROBSON AND CRANE: Chicago, 25, three weeks; St. Louis, Mo., Feb. 15, week.
ROSE COGHLAN: Chicago, 25, week.
RYLEY'S DRAMATIC CO.: Rushville, Ind., Feb. 1, week.
RENTFROW'S PATHFINDERS: Cauldwell, Kan., 28; Wichita, 29, 30.
RHEA: Washington, 25, week; Lynchburg, Va., Feb. 1; Petersburg, 2; Norfolk, 3; Richmond, 4 to 7.
RAJAH: New Haven, Ct., 29, 30.
ROMANY RYE CO.: Kansas City, 25, week; St. Louis, Feb. 1, week; Detroit, 8, week; Toronto, 15, week; New York, 22, week.
REDMUND-BARRY CO.: Chicago, 25, week; Pullman, Feb. 1; Kenosha, Wis., 2; Racine, 3; Milwaukee, 4 to 7; Chicago, 8, week.
RAG BABY CO. (Western): Cincinnati, 25, week; Springfield, Feb. 1; Dayton, 2, 3; Detroit, 4 to 7; Cleveland, 8, week; Pittsburg, 15, week; Philadelphia, 22, week; New York, March 1, week.
RAG BABY CO. (Eastern-Southern): Selma, Ala., 28; Montgomery, 29; Birmingham, 30; Chattanooga, Tenn., Feb. 2; Knoxville, 3, 4.
RIGHTMIRE'S CO.: Buffalo, 25, week.
SOL SMITH RUSSELL: Brooklyn, E. D., 25, week; Philadelphia, Feb. 1, week.
SHADOWS OF A GREAT CITY: Indianapolis, 25, week; Louisville, Feb. 1, week; Dayton, O., 8, 9; Fort Wayne, 10, 11; Lafayette, 12, 13; Chicago, 15, two weeks.
SALSBURY'S TROUBADOURS: Philadelphia, 25, week; Baltimore, Feb. 1, week.
SALVINI: San Francisco, Feb. 1, two weeks.
STRANGLERS OF PARIS: Indianapolis, 25, week.
SILVER KING: New Orleans, 25, week.
SKATING RINK CO. (Nat Goodwin): Brooklyn, 25, week; Baltimore, Feb. 1, week; N. Y. City, 8, week; Washington, 15, week.
SKIPPED BY THE LIGHT OF THE MOON: Chicago, 25, week.
SKIPPED BY THE LIGHT OF THE MOON (Fowler and Warmington's Co.): Anderson, Ind., 28; Huntington, 29; Defiance, O., 30; Jackson, Mich., Feb. 1; Kalamazoo, 2; Coldwater, 3; Elkhart, Ind., 4.
STORM-BEATEN CO.: Peoria, Ill., 28; Springfield, 29, 30; St. Louis, Feb. 1, week; Louisville, 8, week.
STANDARD DRAMATIC CO.: Williamsport, Pa., 25, week; Elmira, N. Y., Feb. 1, week.
STAFFORD-FOSTER CO.: Watertown, N. Y., 29, 30.
STREETS OF NEW YORK CO. Allentown, Pa., 28; Easton, 29; Trenton, N. J., 30; Philadelphia, Feb. 1, week; Brooklyn, 8, week.
SILVER SPUR CO.: St. Louis, 25, week; Chicago, Feb. 1, week.
SIMMS COMEDY CO.: Dunlap, Ia., 25, week.
TIN SOLDIER CO.: Chicago, 18, two weeks; St. Louis, Feb. 8, week; Cincinnati, 8, week.
TWO JOHNS CO.: Lancaster, O., 28; Newark, 29; Mansfield, 30; Kenton, Feb. 1; Findlay, 2; Peru, Ind., 3; Kokomo, 4; Lafayette, 5; Frankfort, 6; South Bend, 8; Elkhart, 9; Goshen, 10; Huntington, 11; Mechanicsburg, 12; Middletown, O., 13; Cincinnati, 15, week.
TAVERNIER CO.: Charlotte, Mich., 25, two weeks.
ULLIE AKERSTROM: Brockton, Mass., 25, week; Holyoke, Feb. 1, week; Norwich, Ct., 8, week.
WORLD CO.: Cleveland, 25, week; New York, Feb. 1, week.
W. J. SCANLAN: Tiffin, O., 28; Kenton, 29; Chillicothe, 30; Nashvlile, Tenn., Feb. 1, 2, 3; Chattanooga, 4; Atlanta, 5, 6; Birmingham, 8; Selma, 9; Montgomery, 10; Pensacola, 11; Mobile 12, 13; New Orleans, 15, week.
WALLICK'S BANDIT KING CO.: Chicago, Ill., 25, week; Muskegon, Mich., Feb. 1; Grand Rapids 2, 3; Jackson 4; Toledo, O., 5, 6; N. Y. City 8, week; Brooklyn, 15 week.
WAGES OF SIN CO.: Brooklyn, E. D., 25, week; N. Y. City, Feb. 1, week.
WREN COMEDY CO.: Whitney's Point, N. Y., 28; Green, 29; Norwich, 30.
WAITE COMEDY CO.: Cumberland, Pa., 25, week; Martinsburg, W. Va., Feb 1, 2; Hagerstown, Md., 3 to 6.
WATSON-MCDOWELL WRINKLES CO.: Washington, 25 week.
WIFE'S HONOR CO.: Baltimore, Feb. 1, week; Pittsburg, 8, week; Cincinnati, 22 to 27; Louisville, March 1, week.
WELLESLEY-STERLING CO.: N. Y. City, 25, week.
W. H. LYTELL'S CO.: Winnipeg, Dec. 21, six weeks.
YOUNG MRS. WINTHROP CO.: Youngtown, O., 29 Erie, Pa., 30; Franklin Feb. 1; Warren, 2; Olean, N Y 3; Bradford, Pa., 4; Rochester, 6, 6; Syracuse, 8, 9, 10; Oswego, 11; Cortland, 12; Binghamton, 13; Troy, 15, week; Montreal, 22, week.
ZOZO CO.: St. Louis, 25, week; Quincy, Ill., Feb. 1, 2, 3; Burlington, Ia., 4, 5, 6; Des Moines, 8, 9; Cedar Rapids, 10, 11; Dubuque, 12, 13; Chicago, 15, week; Milwaukee 22, week.

OPERA AND CONCERT COMPANIES.

ACADEMY OPERA CO.: Chattanooga, Tenn., 28; Sherman, Tex., 30.
AMERICAN OPERA CO.: Wilmington, N. C., Feb. 1; Savannah, Ga., 2, 3, 4; Augusta, 5, 6; Aiken, 8; Milledgeville, 9; Macon, 10; Columbus, 11; Montgomery, 12; Selma, Ala., 13.
BENNETT AND MOULTON'S CO. A: Delaware, O., 25, week; Cincinnati, Feb. 1, three weeks.
BENNETT AND MOULTON'S CO. B.: Binghamton, N. Y., 25, week.
BIJOU OPERA CO.: Minneapolis 25, week.
BOSTON IDEALS: Philadelphia 25, week.
CLARA LOUISE KELLOGG: Providence, Feb. 1.
CORELLI OPERA CO.: Glenn's Falls, N. Y., 28, week.
CARLETON OPERA CO.: Chicago, 18, two weeks; St. Louis, Feb. 1, week.
CORINNE MERRIEMAKERS: Buffalo, 25, week; Albany, Feb. 1, week.
DUFF'S MIKADO CO.: Philadelphia, 18, two weeks; Washington, Feb. 1, week.
EMMA ABBOTT OPERA CO.: Jacksonville, Fla. Feb. 7 to 10; Charleston, 12 to 18.
FORT'S OPERA CO.: Knoxville, Tenn., 28, 29, 30.
GRAU ENGLISH COMIC OPERA CO.: Winnipeg, 25, week.
HARRIS OPERA CO.: Ft. Wayne, 25, week.
JUDIC: Havana, 25, two weeks; New Orleans, Feb. 15, two weeks; St. Louis, March 1, week; Baltimore, 8 to 10; Washington, 11 to 13.
KYLE OPERA CO.. Brownsville, 28, 29, 30; West Newton, Feb. 1, 2, 3; Somerset, 4, 5, 6.
LELAND OPERA CO.: Washington C. H., O, Feb. 5, 6.
MILAN OPERA CO.: Los Angeles, 25, two weeks; San Francisco, Feb. 8, three weeks.
MENDELSSOHN QUINTETTE CLUB: Cleveland, 28; Oberlin, 29; Fort Wayne, Ind., Feb. 1.
MCCAULL'S OPERA CO.: Philadelphia, 4, four weeks.
MCCAULL'S MIKADO CO.: Chicago, 4, four weeks; Brooklyn, Feb. 1, two weeks.
MEXICAN TYP. ORCHESTRA: San Francisco, 25, week.
MAPLESON OPERA CO.: Baltimore, 28, 29, 30; Washington, Feb. 1, 2, 3; Pittsburg, 4, 5, 6; Chicago, 8, two weeks.
NORMAN OPERA CO.: Boston, 18, two weeks; New York, Feb. 1, three weeks.
NATIONAL IDEAL OPERA CO.: Alexandria, Va., Feb. 1 to 3.
PYKE'S MIKADO CO. Lincoln, Neb., 27, 28.
PEAKES' MIKADO CO.: Lincoln, Neb., 27, 28.
SKIFF'S MIKADO CO.: Danville, Ill., 28.
STETSON'S MIKADO CO.: Toronto, Feb. 1, week, Hamilton, Ont., 8; St. Catharines, 9; Brantford, 10; St. Thomas, 11, Chatham, 12; Lindsay, 13.
SMITH'S BELL-RINGERS: Ottawa, 27 to 29; Paolo, 30; La Cygne, Feb. 1; Girard, 2; Chanute, 3; Parsons, 4 to 6; Independence, 8, 9; Wellington, 10, 11; Winfield, 12, 13; Arkansas City, 15; Wichita, 16, 18; Cherry Vale, 19, 20; Oswego, 22, 23; Columbus, 23, 24, 25; Galena, Ill., 26, 27; Joplin, Mo., 1, 2, 3; Little Rock, 15, week.
STETSON'S MIKADO CO. No. 2: Middletown, Ct., 28; South Norwalk, 29; Danbury, 30; Providence, Feb. 1, week.
TEMPLETON'S MIKADO CO.: Charlotte, N. C., 28; Lynchburg, Va., 29; Alexandria, 30; Brooklyn, Feb. 1, week.
WILBUR OPERA CO.: Waterbury, Ct., 25, week.

MINSTREL COMPANIES.

BAIRD'S: Waterbury, Ct., 25, week.
BARLOW-WILSON: Lewiston, Me., Feb. 1; Augusta, 2; Waterville, 3; Bangor, 4; Skowhegan, 5; Keene, N. H., 6.
BEACH AND BOWERS: Mankato, Minn., 28; Farmington, 29; Tracy, 30; Benton, Feb. 1; Garry, 2; Sioux Centre, 3; Fergus Falls, 4; Wadena, 5; Brainard, 6; St. Cloud, 8; Northfield, 10.
CALIFORNIA: Henderson, N. C., 30.
HI HENRY'S: Gardner, Mass., 28; Athol, 29; Turners Falls, 30; Brattleboro, Vt., Feb. 1; Bellows Falls, 2; Claremont, N. H., 3.
HAVERLY'S: Toronto, 28, 29, 30; Belleville, Feb. 1; Kingston, 2; Brockville, 3; Montreal, 4, 5, 6.
LESTER AND ALLEN'S: Haverhill, Mass., 28; Newburyport, 29; Lynn, 30; New Bedford, Feb. 2; Fall River, 3; Norwich, Ct., 4; Worcester, Mass., 6.
MCNISH, JOHNSON AND SLAVIN'S: Detroit, 29, 30; Chicago, Feb. 1, week; Denver, 15, week.
MCINTYRE AND HEATH'S: Columbus, O., 28; Portsmouth, 29.
T. P. W.: New York, 25, two weeks.
WHITMORE AND CLARK: Amsterdam, N. Y., Feb. 4, 5.

VARIETY COMPANIES.

ALICE OATES: Chicago, 25, week.
ASHTON BROTHERS' CO.: Philadelphia, 25, week; Baltimore, Feb. 1, week; Columbia, 8; Lebanon, Pa., 9; Allentown, 10, 11; Easton, 12, 13.
AUSTRALIAN NOVELTY CO. Cincinnati, 18, two weeks.
ARGONAUTS: St. Louis, 25, week.
ADAMS AND HILL'S BURLESQUE CO.: Newark, N. J., 25, week; N. Y. City, 1, week.
CASTINE'S CO.: Nashville, Tenn., 25, week; Memphis, Feb. 1, week.
DAVENE'S ATTRACTIONS: Louisville, Ky., 25, week.
EUROPEAN SPECIALTY CO.: Chicago, 25, week.
FOUR EMERALDS: Des Moines, 25, week; Boone, Feb. 1, 2; Jefferson, 3, 4; Logan, 5, 6; Sioux City, 8, week.
FANNY HERRING: Brooklyn, 25, week.
GIBSON-RYAN CO.: Montreal, 25, week.
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STAGE STORIES.

XVI.

HARLEQUIN DEAD.

The manager told his story, after the night's performance, as he sat in the smoking-room of the country hotel surrounded by half-a-dozen of the principal gentlemen of his company. It had been his benefit night, and the receipts had exceeded his best hopes, so that, at the little impromptu supper which he had given, he had been more than usually gracious and condescending. He had also, that night, achieved a very notable triumph in his impersonation of Hamlet, realizing the one great ambition of his professional life—that of playing the melancholy Dane for the first time in a theatre under his own management. Not even his leading man envied him his successful debut, knowing how many years he had devoted to the study of the part, which he had indeed begun at the time he first entered the profession, a raw-boned lad, many years before.

The rebuffs he had experienced, the slow progress he had made, and the number of "crushers" (as he called them) which he had borne in his upward progress, were all forgotten and atoned for when, that night, he had donned the sables for the crowning work of his professional career. It was a pardonable weakness which he felt that now the time when he should be able to repeat the performance before a metropolitan audience was not so very distant. Not that he was ungrateful toward his provincial admirers, for they had buoyed him with hope, had approved his efforts, enabled him to become a manager, and finally had aided him, by years of patronage, to accomplish the *magnum opus* of his life.

He had played Hamlet!

He could afford to look back upon the varied tasks he had accomplished and could smile at his early efforts. He even remembered that he had, on more than one occasion, played Harlequin, and, as the heavy man remarked, had made an excellent knight of the spangles—for he himself had often been the Pantaloon.

A few words about this memorable event brought to the manager's mind the story which he narrated.

"I little thought," said he, "that one day I should play the part I played to-night with satisfaction to my fellow-actors and to the evident gratification of a discerning public."

"Ah, Mac," said the heavy man, thus familiarly addressing his own manager, the great Mark Mactinish, "I always knew you could do it if you had the chance, and I am glad that I have been spared till this night to congratulate you upon your crowning glory. Gentlemen, let us drink to Histrionic Art, coupling it with our worthy manager's name!" The toast was cordially drunk by the assembled company and the compliment duly acknowledged by Mr. Mactinish.

"And let me tell you all," continued the heavy-man, "that the man who can even appear as a Harlequin and fulfil all the requirements of that character, is worthy of respect and praise. For my part I do not know where or how our worthy manager, in his green-salad days, mastered the traditions of such a performance."

"What little I know about pantomimic acting and everything I know about Harlequin," said Mactinish, "I learned from poor Arthur Lorimer, who was a member of the first company I joined. He was at that time, like myself, a very young man; but his father and grandfather had been pantomimists before him, and he had been schooled with the greatest care for the profession for which he was designed. He could portray with grace and with unfailing precision any character which he attempted. His greatest power lay in his rendition of serious and strongly dramatic parts, and he was mutely eloquent in all those plays where passion without words needed expression. So great was his power in these that he affected the public to tears, and he was so embued with the character that he really suffered in the execution. He was equally successful in comedy, and without ever being vulgar, was able by his lithe and active humor to cause hearty and continuous laughter. But above all these talents, with which he alone had to do, he was a true gentleman—well educated, modest, and to the last degree careful never to wound the feelings of another. I learned, by close companionship with him, to love him as a brother, and we had few secrets from each other. He was light-hearted and happy when first I knew him, and I often envied him his gay and cheerful temperament, when I was learning, in the hard school of necessity, the mysteries of my adopted profession. Arthur always laughed at my despondency and generally succeeded in dragging me out of the slough of despair and making me look at the brighter side of life. Poor fellow! He was never tired of encouraging me to persevere, and I solemnly believe, gentlemen, that had it not been for him I should not now have the happiness of addressing you upon this the eventful epoch of my existence."

Mr. Mactinish raised his glass to his lips, after courteously bowing to his friends, and then furtively brushed two briny drops from his eyes.

"I need not dilate upon our acquaintance at that period, except to reiterate my sense of happiness from a friendship which was of such inestimable value to me in after life. The company to which we both belonged was broken up after three years of fairly successful business, and Arthur and I were separated. It was shortly afterward that I was called upon to appear as Harlequin to the Pantaloon of my friend here, whose chance allusion has opened the floodgates of my memory. The Clown upon that occasion was a well known provincial named Pevensey."

"I remember him well," exclaimed the [illegible], "and a bad, dangerous fellow he was. I never knew what became of him, and had indeed forgotten him until now."

"[illegible], when I have finished my story," said Mr. Mactinish. "I shall have told you all [illegible]. Well, about a year and a half after we had separated, Arthur and I met again [illegible]. I was still only a utility-[illegible], at best, the pantomimist. We were, of course, glad to be together again, and our old friendship was renewed with as much warmth as before. I noticed, however, that Arthur was not so light-hearted as he had been, was very much disposed to seek retirement, and was prone to have fits of deep thought. I rallied him about the change, but he did not immediately lay bare his troubles, and it was only when I saw there was danger of his making himself really ill that I urgently pressed him to tell me what he suffered. At last he unburdened himself. He was in love! In the company which he had joined when we separated he met a young lady, the daughter of one of the ladies engaged, and had at once and without hesitation become enamored of her. She was the danseuse, which in those days of carefully arranged and admirably executed dances between the pieces, was an important and not badly paid position, requiring a thorough knowledge of the art joined to consummate skill. Of course, according to his description, she was divinely beautiful and equally virtuous, and of course I accepted his judgment. I rallied him upon his passion, but declared I saw nothing in it to make him unhappy. He smiled sadly enough when I prophesied the future joys of wedded life, and at last confessed that he was but half blessed. He loved madly, devotedly, but he feared his love was not returned. He had asked Constance (her name was Constance Melvin) to accept him, but she declined to give him a definite answer, and always put him off with some silly, coquettish reply, which was not decided enough to make him utterly despair, but was indefinite enough to cause him the pangs a lover feels whose mistress trifles with his devotion. When he left the company, affairs remained in this unhappy state—he ardent and anxious, she trifling and heartless.

For some months matters went on in the same manner, during which time he received several letters from Constance's mother, who very much desired that Arthur should marry her daughter. In one or two of these letters were silly and senseless postscripts from the girl herself, which poor Arthur read and re-read with all a lover's delight. It was from these postscripts that I formed my own conclusions as to the young lady's character. They were not complimentary, but, as the sequel proved, they were accurate. The business having been exceptionally poor, our manager announced his intention of putting on a pantomime ballet, and proceeded to make the necessary arrangements. Arthur was, of course, to be Harlequin. The Pantaloon we had in the company, and Pevensey was engaged as Clown. Whether the manager engaged Constance Melvin at Arthur's suggestion, I never knew; but after sundry negotiations with other ladies, she was the one ultimately selected. A few weeks afterward the rehearsals of the comic scenes were decided on, and the Clown and Columbine duly summoned. I was at the theatre on the morning of their arrival, and I confessed that Arthur's description of Constance (allowing for a lover's rhapsodies) was not far short of the reality. She was, indeed, a lovely creature, graceful in figure, fascinating in manner, and with a face peculiarly and strikingly attractive. She received me very graciously as Arthur's friend, and I had almost begun to hope that she really cared for him, when Pevensey came across to where we were standing and claimed acquaintanceship with her. In an instant the smiles which seemed to have fallen on Arthur alone were transferred to Pevensey, and I saw that she was a woman devoid of feeling—for a light sprang up in those lovely eyes that might well have alarmed even an inexperienced lover. I sighed heavily when I thought of Arthur's future, either as the rejected lover or as a husband. Unhappiness lay either way."

Mr. Mactinish paused a moment, but noticing what eager and respectful attention his story met with, he continued:

"Well, the rehearsals went on, and Arthur seemed happy in being near Constance; but often when he returned in the afternoon to our lodgings, worn out with work, I remarked that he looked jaded in mind more than body. He made no complaint, however, but endeavoured to avoid speaking of her or of his love, and I thought it better not to trouble him with questions. The first night of the performance arrived, and the pantomime was a great success. Arthur came home with me, but said not a word either on the way or when we reached our lodgings. I went early to bed and soon fell asleep. I was awakened about four o'clock in the morning by hearing Arthur close the door of his room, and then I heard him descend the stairs and shut the outer door. Where he went or how long he was gone I did not know, for I saw nothing of him until the evening, and then he turned aside my questions by saying that he had been sleepless and had taken a walk. But I was shocked when I looked at his ashy-gray face and at the unhappy gloom of his eyes. I could say nothing at that time, but begged him to come home immediately after the performance and take a good night's rest. That evening, however, a dreadful scene, not in the programme, took place. A violent quarrel occurred between Arthur and Pevensey. How it originated no one seemed to know, but it ended by Arthur dashing his open hand across the whitened face of the Clown with such force that the blush showed through the coat of bismuth. When he received this, Pevensey rushed to the wing and, seizing a brace, attempted to strike Arthur, but was, of course, prevented by the people on the stage. Both men were called for the comic scenes, and the quarrel ended. Constance had been an almost unmoved spectator of the event, but said not a word to either, although I fancy that she glanced pityingly on the one who had received the punishment. I thought it best to say nothing about the matter to Arthur, and that night and the next day passed with no recurrence of the quarrel, and Lorimer proceeded to the theatre in the evening. As he was going to his dressing room he grasped my hand and said: 'Mac, old fellow, that scoundrel, Pevensey, has ruined my life—Constance loves him, cares nothing for me. I have told them both what I think, and now I have nothing worth living for. Not a word, old fellow; nothing to live for! Remember that!'

I tried to speak, but he waved his hand for me not to do so, and entered his room, whilst I proceeded to mine—not to dress, for I did not play, but to look over some manuscripts and to write a letter to my mother. I had not been there an hour before the property-man rushed in and implored me to come down stairs—that something awful had occurred. When I got upon the stage I saw that something had indeed happened. Behind a flat, in which a leap-hole and a roll-out had been cut, lay Arthur Lorimer, stone dead! His neck was broken. The poor, lifeless body, in its spangled suit, by the position in which it lay, told the story. He had taken a leap literally in the dark, with no friendly hands to catch him—and that leap was into eternity.

"Whether the men had been negligent, or whether they had been deceived or bribed, and, if so, by whom, was never discovered. All we found was Arthur's dead body."

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London Gossip.

LONDON, Jan. 16.

The Princess Theatre company are hard at work on their new play, Lord Harry, and added to the already efficient company is Lottie Verne, known and loved in America as well as England. That this lady will prove a valuable addition to the theatrical staff of the Princess company no one doubts. Wilson Barrett looks forward to his forthcoming American tour with lively anticipations.

By the way, his friends here wonder what he means to do with his valuable canine pets during his absence. That he can take them with him is not to be thought of. One very magnificent animal is a huge St, Bernard, "Barry," whose photograph Mr. Barrett has had taken, and who looks up with almost human intelligence from the pasteboard. Mr. Barrett is very fond of animals. His best magazine sketches have been anecdotes of dogs and horses. There is a report that he is preparing a book for his little boy and girl friends for another Christmas, which shall be "True Stories of Dumb Pets." Mr. Barrett resides in the late George Eliot's house—a pleasant drive from the Princess' Theatre. The grounds and fittings of this fine residence are quite suited to Mr. Barrett's rural yet elegant tastes.

His leading lady, Miss Eastlake, lives with her father and mother, brother and sister at Hempstead, another of the near-by suburbs—a close drive from the theatre. Miss Eastlake's residence is like herself—picturesque, genuine and poetic. It is named The Homestead, and is indeed the ideal home of an English gentlewoman. Miss Corani, the well-known prima donna, was lately describing to your correspondent Miss Eastlake's appearance at the wedding of a prominent singer. She wore an early English costume of softly tinted brocade made with plain picturesqueness. Her hair shaded her face in short golden waves. As is her custom she wore no jewels. On her arms and hands were white silk mitts, and she carried a beautiful basket of cut-flowers for the bride. "She glided in," said the lady, "like some spirit, and the colored rays of light from the stained-glass windows rested on her head like a halo, while her wonderful eyes, with an earnest light in them, gazed reverently toward the altar."

The narrator was the elder of the accomplished Corani sisters, now three years retired, and at present devoting herself to teaching singing. She is still a very beautiful woman, resembling our own Ida Vernon. Her hair she now allows to get white of its own free will, frankly admitting that when she was actively before the public during the latter years she "could not quite afford to let her hair lose its natural hue, and so," she laughingly said, "I helped it to stay black, for, fancy a grey-haired Leonora in Trovatore!" Miss Corani is one of the kindest-hearted artists in all London, with a good word for every one, a truly genial nature. Her enthusiastic encomiums over the great diva, Adelina Patti, are delightful to hear, while as to the memory of Parepa-Rosa she cannot say enough in praise. Yet Strakosch once told me that dear, delightful Parepa-Rosa had a dangerous rival in Mademoiselle Corani. She loves America and the Americans. Indeed, her native Italian tongue is no more familiar to her than English, French and German. The younger Miss Corani goes to America this month to join the Boston Ideals. She confesses that she will be fearfully lonesome without her sister's daily companionship, for the two are great friends as well as sisters. It is truly gratifying to see these ladies with their accomplished brother, each trying to outdo the other in encouragement and amiability, and all seeing cleverness in others. After all, the worst way to reform the world is to abuse it. If we strive to see good points they are sure to be found, and by judicious praise the parties under discussion will aim to deserve our good opinion. However, pardon the digressive sermon. Somehow at the beginning of a new year good resolutions, maxims, etc., seem a sort of involuntary journalistic stock in trade.

Speaking of good opinions, H. A. Jones has the best ones of America. He is everywhere full of appreciation for America and the Americans. He also waxes eloquent on the subject of printed plays. He says: "I do not think we shall get a drama worth the name till we get plays that are worth reading. True, a London manager would not like the play running at his theatre to be printed; he would think (and perhaps rightly) that it would be trenching on his rights for an author to print a current play. It is my intention to print Saints and Sinners in its original form as soon as I can do so without interfering with the rights of any American manager. It is also a cherished scheme of mine to write a modern play in all respects as suitable for the stage as I can make it, and publish it before it is acted; and I am also considering the advisability of printing a verse play that I wrote some two years ago." It will be seen that Mr. Jones is an inveterate writer. He is said to feel his work in the most intense manner, in writing his dramas going through all the emotions of each character, until at the conclusion of a play he is completely prostrated in nerves. Add to his literary labors the fact that he is a regular first-nighter at theatres, and it will be quite apparent that Mr. Jones is a much-occupied gentleman.

He was present at the first night of Faust, and seemed deeply moved by the production. Also at the Haymarket he put in an appearance, looking fairly pained at Miss Rigl's unfair reception, which was not aimed at her personally, but at the part she played, which was unpleasantly melodramatic. She is now, however, launched on the road to success. The play Nadjezda, since its first production, has been considerably improved and the business has gone up proportionately. Last Tuesday the Prince of Wales visited the theatre and was so charmed with Emily Rigl that he sent for her to come to his box, when he congratulated her on her splendid performance. On Wednesday the Duke and Duchess of Edinburgh were present, seeming delighted. The play may be said as being royally approved.

To return to Faust at the Lyceum. H. B. Conway is suffering from the gout, and his place is filled by the former Valentine, George Alexander. This gentleman is by far the better Faust of the two. His love scenes are full of intensity. Mr. Tvars fills the part of Valentine with skill and intelligence. Mr. Alexander is, of all London actors, in artistic skill and cultivation, alone in his position, which he has made personally his own.

Alone in London reminds the chronicler, that Mrs. Weldon, the fair, litigious Georgina, has been playing at the ill-starred Holborn Theatre in Not Alone, her recent Grand Theatre success. Curiosity to see Mrs. Weldon, if nothing else, will keep the play on for a time to full houses.

Last Friday Mrs. Conover resigned the Olympic Theatre management, giving over the reins to Robert Buchanan until her lease expires. Of other theatrical news on the tapis, Mr. Pinero's play, The Magistrate, reaches this evening its three-hundreth representation, and next Thursday Charles Wyndham produces his new piece, The Man with Three Wives.

A. W.

To the Public.

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AT WALLACK'S THEATRE—
At 2 o'clock Mr. Wallack's Company will appear in the second act of Sheridan's comedy of
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At 3 o'clock Mr. A. M. Palmer's company, from the Madison Square Theatre, will appear in the second act of W. S. Gilbert's comedy of
ENGAGED.
At 4 o'clock Mr. Daly's Company will appear in the third act of LOVE ON CRUTCHES.
After the act of ENGAGED, Mr. Palmer will appear and make a brief statement for the Actors' Fund.

AT THE MADISON SQUARE THEATRE—
At 2 o'clock Mr. Palmer's Company will appear in the first act of Gilbert's comedy of ENGAGED.
At 3 o'clock Mr. Daly's Company will appear in the second act of LOVE ON CRUTCHES.
At 4 o'clock Mr. Wallack's Company will appear in the last act of Sheridan's comedy, THE RIVALS.
After the act of LOVE ON CRUTCHES Mr. Daly will appear and make a statement for the Actors' Fund.

AT DALY'S THEATRE—
At 2 o'clock Mr. Daly's Company will appear in the first act of LOVE ON CRUTCHES.
At 3 o'clock Mr. Wallack's Company will appear in the fourth act of Sheridan's comedy, THE RIVALS.
At 4 o'clock Mr. Palmer's Company will appear in the third act of Gilbert's comedy ENGAGED.
After the act of THE RIVALS, Mr. Wallack will appear and make a short address for the Actors' Fund.

ADDITIONAL FEATURES of Vocal and Instrumental music are in contemplation and will be arranged in position between the acts in each theatre. Particulars hereafter.

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